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ABSTRACT

Twenty-nine teachers participated in a 4-week National Endowment for the Humanities institute which covered topics from pre-contact Hawaiian population estimates to formation of plantation workforces to contemporary sovereignty issues. The lessons the participants developed are divided into nine sections. Section 1, "Geography," contains articles on the origins of the Hawaiian Islands and the geography of the Pacific. Section 2, "Religion and Mythology," covers Hawaiian legends, myths, and creation stories. Section 3, "Voyages, Migration, and Contact," covers the origins, migrations, and early settlements of the Hawaiian population. Section 4, "Monarchy," includes histories of the Hawaiian monarchy and its effect on the politics and economics of Hawaii. Section 5, "Plantation Life," contains articles about the influx of Japanese and Chinese workers and how this influenced the racial makeup of the islands. Section 6, "Labor and Economy," looks at Hawaii's economic history with special focus on the "Hilo Massacre." Section 7, "World War II," covers the social, cultural, and political changes caused by World War II. Section 8, "Contemporary Issues," looks at Hawaiian sovereignty, environmental issues, and native Hawaiian rights. Section 9, "Cultural Topics," covers Hawaiian value systems, language, food, and dance. (KCM)

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HISTORIC HAWAI`I FOUNDATION

TOPICS IN HAWAI`I'S HISTORY LESSON PLANS

1992 SUMMER INSTITUTE FOR HAWAI`I HISTORY TEACHERS

SO 028 632

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Topics in Hawaii's History

Resources and Lesson Plans for Secondary School Teachers

Edited by:

Franklin Odo,
Kevin Kawamoto and
Davianna McGregor

Hawaii History Institute
June 1992

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FOREWORD

It is a privilege to introduce these lesson plans for use in teaching Hawaii's history. They are designed to provide academic excitement and practical guidelines for classroom activities at the secondary level. Some of these plans are straightforward descriptions of objectives/goals to activities to evaluation techniques for units such as Polynesian voyaging or sugar plantation work and life. Others are extended essays that explore the topics in a philosophical vein; most include valuable lists of books and audiovisual materials for use by the instructor or students or both.

These units were written as part of an Institute on Hawaiian History sponsored in July 1992 by the National Endowment for the Humanities (NEH), the Historic Hawai'i Foundation (HHF), the Hawai'i State Department of Education (DOE) and the Ethnic Studies Program of the College of Social Sciences at the University of Hawai'i at Manoa. In all, some 29 teachers, selected from across the State, participated in an intensive, four-week Institute to review the latest resources, meet the leading scholars and discuss the cutting-edge ideas dealing with the fascinating history of these islands. We met every weekday morning to cover topics ranging from the earliest voyages to pre-contact population estimates to formation of plantation multi-ethnic work forces to contemporary sovereignty issues. We discussed these ideas through multicultural lunches and on bus rides to many important sites on O'ahu.

This Institute was an exciting adventure into the possibilities of state and local history to motivate teachers and students in our schools. The following are individuals who contributed significantly to the success of the venture. Ralph Canevali of NEH; Dion Magrit-Coschigano, Antoinette Stillwell and Phyllis Fox of HHF; Sandy Izawa of the Ethnic Studies Program; Richard Dubanoski and Annette Hee of the College of Social Sciences; Charles Toguchi and Sharon Kaohi of the DOE; Sharon Silva; Rosie Alegado; and, especially, Tracy Kubota. The following did much to bring this collection into production: Mark Santoki, Chana Motobu and Ian Hodor.

Our hope is that teachers or students will find this volume useful in one of two ways: first, by targetting specific issues or topics by reviewing the table of contents for appropriate lesson plans and, second, by skimming or reading any section that may appear interesting. This work incorporates far more than the obligatory products usually provided as the quid pro quo of funded activities; it embodies a significant amount of spirit and motivation and dedication that defines excellence in teaching and learning.

The purpose of Historic Hawai`i Foundation shall be to preserve and encourage the preservation of historic buildings, objects, and sites relating to the history of Hawai`i;

to promote an awareness of and respect for all that is historically significant and architecturally distinctive about our state;

and through these efforts, to keep alive and intact for the enrichment of present and future generations the inherent beauty of the Hawaiian Islands and its unique historic role in the development of the Pacific Basin.

-Article II, By-laws

1992 SUMMER INSTITUTE FOR HAWAI`I HISTORY TEACHERS

The 87 lessons plans were produced by teacher-participants during the Summer Institute for Hawai'i History Teachers. The edited collection of lesson plans cover m ost topics included in the Institute. These plans, covering over 350 pages, include detailed guidelines for some units including bibliographies for additional reading and lists of audio-visual resources. They range from simple two-page suggestions for one classroom activity involving an event in Hawaiian history to approximately 20 pages of detailed, step-by-step instructions on linked units covering many days of classroom work and homework assignments. These lesson plans are being printed and distributed to each high school in the State of Hawai`i, and workshops are being scheduled to introduce them to social studeis teachers for their consideration.

The 1992 Summer Institute for Hawai`i History Teachers was a month-long program co-sponsored by the Historic Hawai`i Foundation, the University of Hawai`i Ethnic Studies Program and the National Endowment for the Humanities (NEH). It is the first time that the NEH sponsored a grant to a private organization and for a Hawai`i history project. The Institute was conducted in July 1992, with 29 teacher-participants, from every inhabited island in the Hawaiian archipelango. The intensive month-long experience allowed the participants to absorb most recent advances in Hawai`i's history. The goal of the Institute was to recognize the best teachers in this generally unheralded field and to provide them with the most exciting and important information and perspectives. The experience allowed them to feel more confident and excited about the critical task of generating cogniitive awareness and personal appreciation for the history of these islands.

There has been considerable work in Hawai`i's history during the past two decades with new texts, videos, dramas, controversies and general excitement in the field. Unfortunately, few secondary teachers have the time or opportunity to avail themselves of these new developments. This Institute inspired 29 teachers to return to their schools and transmit this renewed energy to approximately 3,000 students in the 1993-94 academic year alone. As the 1992 Institute participants discovered, they will also have a positive impact on their colleagues by sharing information, insights and enthusiasm.

Three principles helped guide this Institute:

1. ACADEMIC QUALITY. The best of available resources including scholars, texts, and community individuals were provided.

2. APPROACH. Teachers had ample opportunities to experience first-hand the best available through historic site visits, and direct exposure to artifacts, documents and human resources.

3. APPLIED STRATEGIES. Participants worked in small groups to develop lesson plans which they and others will use.

Franklin S. Odo, Ethnic Studies Program
University of Hawai`i at Manoa
Principal Scholar, Summer Institute

Phyllis G. Fox
President, Historic Hawai`i
Foundation

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University of Hawai`i
Assisting Faculty, Summer Institute

Dion-Magrit Coschigano
Executive Vice President
Historic Hawai`i Foundation

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Unit: Hawaiian Geography Grade level: 7-9
Topic: Birth of Hawaiian Islands

Introduction:

Students are very familiar with the scientific plate tectonics theory of island formation as well as with the legend of the demi-god Maui pulling the islands from the ocean. However, little attention is given to the Hawaiian myth "Papa-Hanau-Moku" and its theory of island formation. According to Hawaiian mythology, Papa and Wakea are the parents of the Hawaiian Islands. Wakea is believed to be the progenitor of the Hawaiian people, both ali'i and maka'ainana, in Hawaiian tradition.

This lesson reviews the scientific plates tectonic theory as well as the legend of Maui and introduces the student to the Hawaiian theory of "island birth". The student will review the geography/geology of the islands, island symbols and discuss current problems on each island.

Materials:

Hawaiian Educational Television series video tapes:
1. Na Ki'i Hana No'eau
2. Science in Hawaii

Objectives:
1. Compare the plate tectonics theory of island formation with the Papa Hanau Moku myth of Hawaiian creation.
2. Analyze the differences in Hawaiian and Western thought in island creation.
3. Develop an appreciation for the descriptive nature of Hawaiian poetry and literature.
4. Describe the major features and symbols of each Hawaiian island.
5. Analyze problems which face Hawai'i's island residents.

Procedure:
1. Discuss students knowledge of the creation of the Hawaiian Islands. Students will probably recall the scientific theory of island formation and/or that of Maui, the demigod, pulling the islands out of the ocean. Review each theory:
   A. Plate Tectonics. Ridgell, pages 2-4: Hawaiian Monarchy, page 18: Atlas of Hawai'i.
   B. Maui. Column, pages 44-47; or Williams. Maui Goes Fishing.
2. Creation by Birth. "Ka Mele A Paku'i" (Papa Hanau Moku): Introduce "Myth

of Papa-Hanau-Moku." Shaping of Modern Hawaiian History, Volume I, page vii.

A. Compare with the Hawaiian/English text presented by Ruby Johnson to point out the differences in the Hawaiian/Western thinking. Additional information, Beckwith, pages 293-306 and Kamakau, pages 128-129.

B. Compare the order of island formation between the Plate Tectonics theory and Papa Hanau Moku.

C. Discussion questions.

(1) If you were the first to discover the islands, what would this mo'o ku'auhau tell you? (Map of the islands; how the islands are arranged from Hawai'i to Ni'ihau; point of location for early travelers.)

(2) In your own culture were land masses born of gods? How were they formed/created? Is there a SkyFather/Earth-Mother concept?

3. Geography of the Hawaiian Islands: have resources available for student research.

Distribute maps of the islands. Have groups of students identify island nickname, color, flower, song, important place names and geological features of each island. Students to research at least one major problem occurring on the island. Groups to present finding to class.

4. View a videotape of the islands.

Videotapes:
Hawaii Educational Television series: Na Ki'i Hana No'eau.
Science in Hawai'i.

See Department of Education's annual Videotape Catalog for current holdings and other related videotapes.

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Williams, Julie Stewart. Maui Goes Fishing. (Honolulu: University of Hawaii Press, 1991).

Other references as available.

Written by: Denise Arai

Unit: Geography
Topic: Islands of the Pacific

Time: 1 class
Grade level: 6-8

INTRODUCTION:

The Pacific holds more than 30,000 islands, most of which are located in the southern Pacific. The islands are divided into three groups: Polynesia, Micronesia, and Melanesia. This lesson is designed to introduce students to islands in the Pacific area and various types of islands in the Pacific.

MATERIALS : Attached handouts and visual map.
INSTRUCTIONAL OBJECTIVES:
At the end of this lesson students will be able to:

1. Locate places on the map.
2. Identify geographic terms from handout.

PROCEDURE:
1. To arouse students' curiosity, ask them the difference between the Polynesians, Melanesians, Micronesians and where these islands are located.
2. Pass out map Cultural Areas of the Pacific. Go over it with the class explaining the three groups of islands, their meanings and their boundaries.
3. Explain the two types of islands in the Pacific, low and high, and the effect they have on the people living there.
4. Pass out the worksheet on the Pacific area. Give them the choice to work in small groups or by themselves. No more than 20 minutes is needed to complete the handout. After the class is finished with this project, go over it together and explain any questions they had difficulty answering.

WRITTEN BY: Jeff Laigle

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Other references as available.

Written by: Denise Arai

Unit: Geography
Topic: Islands of the Pacific

Time: 1 class
Grade level: 6-8

INTRODUCTION:

The Pacific holds more than 30,000 islands, most of which are located in the southern Pacific. The islands are divided into three groups: Polynesia, Micronesia, and Melanesia. This lesson is designed to introduce students to islands in the Pacific area and various types of islands in the Pacific.

MATERIALS : Attached handouts and visual map.

INSTRUCTIONAL OBJECTIVES:

At the end of this lesson students will be able to:

1. Locate places on the map.
2. Identify geographic terms from handout.

PROCEDURE:

1. To arouse students' curiosity, ask them the difference between the Polynesians, Melanesians, Micronesians and where these islands are located.
2. Pass out map Cultural Areas of the Pacific. Go over it with the class explaining the three groups of islands, their meanings and their boundaries.
3. Explain the two types of islands in the Pacific, low and high, and the effect they have on the people living there.
4. Pass out the worksheet on the Pacific area. Give them the choice to work in small groups or by themselves. No more than 20 minutes is needed to complete the handout. After the class is finished with this project, go over it together and explain any questions they had difficulty answering.

WRITTEN BY: Jeff Laigle

THE PACIFIC AREA

The Pacific Ocean is the largest and deepest ocean on earth. It can hold all of the water and land above sea level and has space to spare. It takes up nearly one-third of the surface of the earth.

In 1513 the Spanish explorer, Vasco Nunez de Balboa, recognized the Pacific as a great unknown (to Westerners) sea when he crossed the isthmus of Panama. Ferdinand Magellan, the Portuguese explorer, decided that a western route to Asia could be found and planned to sail across the tip of South America, and on to Asia. When he crossed the ocean in 1520-21, he named it the Pacific, meaning "peaceful." Captain James Cook of Britain explored more of the Pacific than any other person. He was searching for a northwest passage from Europe to Asia. He produced the first reliable map of the South Pacific. He was also the first Westerner to see many of the Pacific islands, including Hawai'i.

The Pacific holds more than 30,000 islands, most of which are located in the southern Pacific. Geographers divide the islands into three groups. This division is based partly on the kinds of people who live there and partly on the types of islands. The three groups are:

1) Polynesia - many islands
2) Micronesia - small islands
3) Melanesia - literally means the "black islands," but islands of the black people is more accurate.

The boundaries of the three areas are:
Polynesia - east of the International Date Line; Micronesia - west of the Date Line, north of the equator; Melanesia - west of the Date Line, south of the equator.

Melanesia stretches from New Guinea to the islands of the Fiji group. Most of the islands in Melanesia have a hot and wet climate with a little farming land. Although most Melanesians have Negroid features, their speech and customs differ widely from island to island.

Micronesia includes the Marshall, Caroline and Mariana islands. Micronesia has a tropical climate with temperatures that average from 70F to 80F.
The people in eastern Micronesia resemble the Polynesians while those in western Micronesia have more Mongoloid features. Micronesia, which means "little islands," are mostly low coral atolls with some high volcanic islands. The combined total area of the 2,400 islands has a total area roughly equal to Maui and Moloka'i combined.

Polynesia, which means "many islands," forms a triangle bounded by Hawai'i, Easter Island, and New Zealand. All of the islands in Polynesia have similar cultures and ways of life.

There are various types of islands in the Pacific, most of which can be generally divided into two types: low and high. Each provides its own environmental factors which have an effect on how people live. The smallest of these are the low, dry, sandy islets which have no people living on them. There is no water and food resources which would make it very difficult for people to live there without outside support.

It is a little easier to live on the atolls. These are low, sandy islets which enclose a lagoon that supplies a variety of protein food. The main problem with living on an atoll, however, is the scarcity of water. The ground water is very brackish. In dry regions, the sandy soil limits the kinds of vegetables that can be grown.

There are several kinds of "high" islands in the Pacific. One is the raised limestone islands. While living conditions are better on these islands than on atolls, living is still not easy. Rainwater sinks into the porous ground, almost to sea level and people catch rain water or use small catchments in limestone caves near sea level to get their drinking water. The soil is not too fertile and isn't conducive to farming.

Another kind of "high" islands is of volcanic origin. The soil is fertile, surface water is plentiful (on windward slopes), and ground water is available in many areas.

Yet another type of "high" islands is composed of ancient rocks, like the islands in Melanesia. Several thousands of years ago, the land was more continuous than it is today and provided a way for people and animals to migrate from Asia into the Pacific.

Most of the islands in the Pacific lie between the Tropic of Cancer and the Tropic of Capricorn. This area receives about the same amount of solar energy throughout the year, therefore it has about the same average temperature from season to season. The ocean helps to keep the temperature even, warming the islands at night and cooling them during the day. The tradewinds affect the islands bringing warm air. These are prevailing winds that blow from the northeast or southeast, from the tropics toward the Equator. The winds also bring rain which usually falls on the east coasts of the islands. Generally, high islands receive more rainfall than flat islands.

Once in a while, typhoons (called hurricanes in the Atlantic) hit the western part of the Pacific. They generally move in the same direction as the ocean currents.

WORKSHEET

1. The Pacific is the largest and deepest ocean. Give supporting facts:

2. Explorers Purpose of Voyage Results of Voyage

3. What facts can you state about the islands in the Pacific?
   a.

   b.

4. Where do the island groups belong?

5. Draw the boundaries of Polynesia, using Easter Island, Hawai'i and New Zealand as the boundaries.

6

	Melanesia	Micronesia	Polynesia
Meaning:			
People:			
Climate:			
Other:			

7.

Island	Resources for Living	Problems for Living
low, dry, sandy islets		
atolls		
raised limestone		
volcanic		
ancient rock		

8. Where are most of the islands located?

9. Causes effect: same average temperature throughout the year

10. What parts of nature affect the islands in the Pacific? How?

Unit: Geography of Hawaii & the Pacific
Topic: Developing Geographic Skills

Introduction:

The general public, and especially educators, have all been exposed to the lament by the media that American students are sadly lacking in their geographic knowledge of the world and of their own country. This fact also applies to and includes Hawai'i's children. The state's Department of Education Social Studies Division and the University of Hawai'i have been concerned about this vacuum that has existed in our students' education. For the past few years they have sought to help correct this problem by offering classes for teachers and students to be trained in this area. As a Hawaiian Studies and Modern History of Hawai'i teacher, I am always searching for ideas and ways in which I can present the geography of the Pacific and of Hawai'i in a more relevant, and exciting manner than through lectures and reading of maps.

Last Wednesday, I witnessed a process in which I could involve all my students in visualizing the map of the Pacific in a most unique way. Will Kyselka had our group drawing the map in the air using their hands and arms when we visited the Maritime Museum. He even used a good number of Hawaiian words, phrases and events that are particularly appropriate for our area of study.

I need to establish the general area of study and the context in which this lesson plan would be used. My Hawaiian Studies curriculum, a cultural semester course, is the vehicle for this lesson. However, this format could just as easily beused for the Modern History of Hawai'i course, too.

The Hawaiian Studies course includes four units. They are as follows:

1. Unit I - An Introductory Unit which includes basic facts about the Hawaiian language, the state and about the Big Island, Hawai'i)
2. Unit II - Geography and Geology of the Pacific and Hawai'i, and the Polynesian Migrations in the Pacific and to Hawai'i
3. Unit III - Culture and Communication: Religion, Legends and Political System of Old Hawai'i
4. Unit IV - Culture and Communication: Music, Art and Economics of Old Hawai'i

Although the classes deal primarily with the culture of Old Hawai'i, comparisons are always being made between Hawai'i past and present.

My lesson plan would start at the beginning of Unit II, Geography of the Pacific and Hawai'i.

Materials:

1. Blackboard and chalk
2. A list of important words to be written on the blackboard before the lesson begins
3. Copies of the Map of the Pacific
4. Arms and hands of the teacher(s) and students
5. Willing minds and imagination to mentally draw maps

Objectives:

1. To have the students construct mental maps of the Pacific
2. To have students develop their geographic skills

Procedure:

The teacher writes the word "geography" on the blackboard and asks the students if they can supply a definition for the term. She/he asks if anyone knows with what matter or element that the prefix "ge-" or "geo-" is associated. If no one can give an answer, the teacher can say that "geo" means "earth" or "round." The term "graph" means "to write." An over-simplified definition of the word "geography" can be the study of the location of land and water masses. This definition would include a map or maps to locate these areas where people, animals and plants may be found.

With this definition in mind, stressing the term "location" and the word "map," the instructor tells the students that as a class, they will all draw a map together, but not in the usual fashion. The teacher will also remind the students that the astronauts communicated with Nainoa Thompson, the captain of the Hokule'a, from their space shuttle while orbiting the earth. Here were two examples of vehicles used for travel representing two vastly different eras of our history whose passengers were communicating with one another through the means of modern technology. Keeping these two means of transportation in mind, the teacher will ask the students to stand up and pretend that they are viewing the earth from the space shuttle and that they are directly over the center of the Pacific. They are to follow the teacher's hand and arm motions and to pay close attention to what the instructor is saying and doing. Drawing this map may be compared to an elementary form of the hula.

First, the teacher with her/his back to the class will state and form the configuration of the earth as a circle as seen from the space shuttle. The instructor's arms are front center over head with the right hand and arm going right and down, while the left hand and arm swings left and down simultaneously as the right arm to meet down center at the bottom of that circle. The teacher announces that this is the shape of the earth. Then the instructor repeats the motion again and slowly. This time, the teacher says that she/he is outlining the Pacific Basin. Then with her left hand on her/his hip, she/he moves her/his right hand and arm high above and front center position in a clock-wise circular motion to a location where the arm is extended straight out from the body and is parallel to the floor and stops. The instructor says that at the tip of the right arm is "East" or "Hikina." Then the teacher continues moving her/his right arm in the clock-wise direction until the arm reaches the position of front center and where the arm is perpendicular to the floor. This point is "South" or "Hema." Then placing the right hand on her/his right hip, the teacher reverses the process with the left hand and arm by starting from the position where the left arm is extended straight out from the body and is parallel to the floor, and then stops. The teacher announces that this point is "West" or "Komohana." From "Komohana" the left arm continues in an upward clock-wise circular motion until the hand and arm are to the point where the right hand began its clock-like movement. This starting and ending position is "North" or "Akau."

Slowly repeating this circular clock-wise motion with her/his hands and arms, the teacher will name the continents and countries that border the Pacific Ocean. North and Central America are the northeastern boundaries of the Pacific Basin while South America forms the southeastern boundary of that great body of water. On the south, Antarctica forms the southern boundary of the Pacific Ocean. On the western border of Oceania are many island nations and political territories. Traveling from the south and moving northward are the countries of Australia, Indonesia, the Philippines, Taiwan, Japan, the island of Sakhalin, the Kamchatka Peninsula, and Siberia---the last three places formerly belonged to the U.S.S.R. At the top of the Pacific world are the Aleutian Islands off the coast of Alaska and which form the northern boundary of this vast ocean.

After this clock-wise circular motion is completed, the instructor draws the line for the Equator. The left hand is placed on the left hip while the right hand and arm is extended in Front of the left chest area, moving from extreme left to the right in a straight line. While going through this motion the students are told that the Equator is one of the two important imaginary lines that bisect each other in the Pacific. Then another motion is added. The left hand and arm are extended high above the head and front and center. The arm and hand proceed from this position in a straight downward path towards the floor. Meanwhile the right hand remains straight in front of the chest representing the Equator line. The left hand and arm have just drawn the straight line that is perpendicular to the floor and represents the International Date Line. The teacher comments that the Equator is located at 0 degrees Latitude and that the International Date Line is located at 180 degrees Longitude. All the lands, islands, and waterways north of the Equator belong to the Northern Hemisphere while the other lands, islands and waters located south of the Equator belong to the Southern Hemisphere. Simply translated, this means that the seasons (spring, summer, fall and winter) are directly opposite each other in the two hemispheres. The International Date Line separates one day from another. All the lands, islands, and waters west of this line are one day ahead of those areas that are east of this same imaginary line. As an example, Hawai'i which is east of the International Date Line is one day behind Japan which is found west of that same line.

These two imaginary lines that bisect each other in the Pacific also form the borders of the three main cultural areas of the Pacific. All those islands found west of the International Date Line and north of the Equator belong to Micronesia. Those islands found west of the Date Line and south of the Equator belong to Melanesia. However, the islands of central and eastern Pacific belong to Polynesia. This cultural area is in the form of a triangle with Hawai'i forming the northern border, Easter Island, the eastern boundary and New Zealand being the southwestern border of Polynesia.

Within these three cultural areas, major island groups are found. Micronesia has four island groups bearing two male and two female names; the Marshall, Gilbert, Caroline, and Mariana islands. The six island groups of Melanesia are Papua New Guinea, Fiji, New Hebrides (Vanuatu), New Caledonia, Solomon and the Bismarck islands. Polynesia, on the other hand, has thirteen major island groups which include Hawai'i, Easter Island, New Zealand, Samoa, Tonga, the Society Islands (Tahiti), Cook Islands, Tuamotus, Tubuai or Austral Islands, Tokelau, Phoenix, Line and the Ellice Islands or Tuvalu.

All the islands within the Pacific Ocean are affected by the climate, wind and sea currents that prevail throughout this vast body of water. North of the Equator and north of Japan on the western part of the Pacific is a stream of cold air that flows northward to the Aleutian Islands and down off the west coast of North America that finally turns south and west. It then proceeds to flow westward just north and parallel to the Equator. The teacher demonstrates this motion with her right hand parallel to her/his chest while the left hand sweeps from far left and north, continuing right, then south and turning southwest, and finally westward slightly higher above the Equator line. In just the same way, but in reverse order, the instructor keeps the right hand stationary for the Equator while the left hand starts at the western border of the Pacific and south of the Equator moving south off the eastern coast of Australia to the northern coast of Antarctica; then moving eastward toward South America, turning north and west off the coast of South America running westward towards Papua New Guinea slightly south of the Equator. The area slightly to the north and south of the Equator is called the "Doldrums" or the "Dead Air" space because this region is not serviced by these cold streams of air that blow on to the islands from the northeast direction north of the Equator and from the southeast, south of the Equator.

Also affecting the climate of the islands in the Pacific are two tropical zones; the Tropic of Cancer which is 23.5 degrees north of the Equator, and the Tropic of Capricorn which is 23.5 degrees south of the Equator. The teacher can draw these two zones by keeping the right hand in the same position for the Equator and by using the left hand to sweep from east to west in a straight line above the chest for the Tropic of Cancer. In a second motion, the left hand will sweep in the same direction from east to west in a straight line just below the chest to designate the Tropic of Capricorn. All the area within these two zones are tropical in nature or that the islands within these zones experience warm weather patterns.

This would be the place where I would end my lesson. The students should have sufficient information on which to draw. I would follow up this demonstration with a map of the Pacific showing the islands and the national perimeters of that body of water. Remembering the activity, the students would have to draw the lines of the Equator and the International Date Line; write in the names of Micronesia, Melanesia, and Polynesia, Hikina, Hema, 'Akau, Komohana, the Doldrums, the Tropic of Cancer, the Tropic of Capricorn and finally draw the pattern of the northeast trade winds that blow north of the Equator and the directional pathway of the southeast trade winds that blow south of the Equator---on to the map of the Pacific Ocean. This translation of the information gleaned from the foregoing activity would accomplish the two objectives set forth at the beginning of this lesson plan.

PAU

Written by: Hawea B. Waia'u

Unit: Mythology | Time: 1-2 periods
Topic:Legends & Myths | Grade Level: 7

Introduction:

To understand Hawaiian history, it is important to have an idea of the Hawaiian way of thinking. The Ancient Hawaiians saw the universe as a large "family." Everything was living & dependent upon everything else. Rocks, plants, clouds, were merely relatives to humans. This attitude was reinforced through the creation stories in ancient chants. It was not unusual to have gods & goddesses, depicted in human form, giving birth to (create) mountains, trees, or animals.

This lesson helps students understand the importance of Hawaiian legends & myths. In reading a few stories & writing their own legends, students will see that these stories were not "fairy tales" but valuable learning tools used by the Ancient Hawaiians towards perpetuating their values & beliefs.

Materials: index cards (25 - if 25 students, etc.)
color pens (set for each group)
drawing paper (one per group)
stories (different story for different groups)

Procedure:

1. BEFORE lesson, run off stories so that each person in a group will have a copy & each group will have a different story. There are many sources of Hawaiian myths & legends but for this grade level, short easy reading stories are the best (Tales of the Menehune by Puku'i & Curtis, etc.). Also, write something about the stories (title, petroglyph logo, etc.) on the index cards. The cards are to help students get into groups: if 25 students & 5 in a group, then you make 5 sets of cards/each set with the same drawing. Set up a table for the other materials: color pens, drawing paper, stories, etc.

2. Explain purpose (see intro.) & procedure (write it on board) to students. Shuffle index cards & pass them out to students. Have students find their group members by matching the cards. After getting into groups, have them assign roles: facilitator gets materials, reporter shares drawing & story with the class, recorder writes summary, etc.

3. Facilitator from each group gets materials (story, paper, pens, etc.) by giving the cards to the teacher. The logo on the cards tells you which story to give each group. Groups read the story & then decide to draw a scene

or theme from the story. Since each group has their own pen set, every member gets a chance to draw something or be a part of the picture. The recorder from each group then writes (on back of drawing or separate paper) brief paragraph on the legend (theme should relate to Hawaiian concept of cosmic "family" - see intro.). After completing the drawing & summary, facilitator hands it in to the teacher.

4. After groups are finish, have them move chairs back to normal seating arrangement. As you show the picture, have reporter explain the story & how the story reinforces the idea of the universe as one big family. If time permits, you can also have a discussion about the moral of the story or how this feeling of "family" coincides with how Hawaiians treated their environment. The idea is to have them read, think about what they read, interpret what they read (through drawing & writing), & make the connection between what they read & the lesson topic.

5. As a follow-up activity to reinforce this concept of a cosmic family, have students do the following for homework:

   a) Look outside & find something about nature that interests you - waves, a particular flower, an odd shaped mountain, tree, etc.

   b)Think about the legend you read in class & the relationship between humans & their environment (things you see as "relatives" to people)

   c) Create your own legend or myth that explains why that tree, or what ever you chose, came to be. Again, you can write it out on folder paper & include a drawing (as you did in class) or you may write it out in petroglyph or compose it into a chant, etc. Be creative!

References:

Beckwith, Martha. Hawaiian Mythology
(Honolulu: University of Hawai'i Press, 1970)

Puku'i, Mary Kawena & Curtis, Caroline. Tales of the Menehune.
(1960; reprint, Honolulu: The Kamehameha Schools Press, 1988).

Thompson, Vivian. Hawaiian Myths of Earth, Sea, and Sky.
(Honolulu: University of Hawai'i Press)

Written by: P. Nakama (Aiea Inter.)

Unit: Creation Stories
Topic: The Kumulipo

Introduction:

Before this past week's lectures, my conception of the Kumulipo was very limited. Although I knew it as a Hawaiian story of creation, and was familiar with its general content, I have never really made major use of it as a means of teaching Hawaiian tradition and culture.

Dr. Johnson's brief lecture on the Kumulipo kindled many ideas on ways it might be introduced in the classroom. And so I felt intrigued to research further the topic. It is interesting to follow the interpretations of the Kumulipo over time, and the growing body of discussion of the study of the Kumulipo as each scholar adds to it. An interesting corollary to this is the discussion relating to other creation stories, especially Barrere's discussion of the Kumuhonua legends.

The Kumulipo is assigned the date of 1700 or so as its origin, and was first translated to English from a German version of the Kalakaua text by Adolf Bastian in 1881. The Beckwith version is based on a comparison of several texts by Kamokuiki, Poepoe, Kukahi, and the Kalakaua text. Beckwith's book gives the best discussion of the problems with the study of the Kumulipo, including a comparison of the translations and the cultural constraints of each of the translators.

In fact, this might be one avenue to develop in the classroom, as it is the starting point of many aspects of early Hawaiian society - its philosophy, religion, genealogies of the ali'i, and oral traditions. It would be a valuable discussion in critical thinking for students to evaluate sources of information on early Hawaiian society, comparing the motivations, cultural perspectives and problems attached to different informants and historians of this topic.

Another way the Kumulipo can be used in the classroom is to develop a unit integrating "social studies," science, and language arts. For example, students might look at archaeology, comparative linguistics, comparative ethnology and oral tradition in the piecing together of prehistory. Or students could compare Hawaiian oral tradition with Western mythology (which is the literature for 7th grade language arts). The Kumulipo would be an excellent means for teaching the richness and depth of the Hawaiian oral traditions. Comparisons can be made for the poetical devices of sound, repetition, assonance, linked lines as mnemonic devices, constant parallelism, and balance in pairs. It is a fascinating way to discuss the kaona in the Hawaiian language.

Science can be integrated in terms of astronomy, biology, and botany. This integrated approach would lend itself to the middle school classroom and gifted and talented sections, and eventual development of interdisciplinary coursework. It may be a viable approach for Hawaiian immersion classes in the secondary level who will probably have only one or two teachers for each grade level for the first years of its development.

At any rate, the Kumulipo is an important piece of literature in any study of Hawaiian culture and history and should be used much more widely in the classroom, replacing some of the spurious materials currently available for classroom use.

Procedure:

1. Students working in groups of 5 would be given cards with pictures, short descriptive phrases, and names of plants and animals. Their task would be to classify these in some way and explain their classification systems to the rest of the class.

2. After the students share their classification systems and discuss their reasoning, they will look at the first seven wa, the "po" period, of the Kumulipo, in which the plants and animals are born. Depending on the makeup of the class, this can be done as an entire class or in small groups. Students try to come up with the rationale for classification in the Kumulipo. In either case, the teacher can guide the discussion and point out cultural information as the class discusses.

3. Students will then be given a diagram of the western classification system of plants and animals and compare this with what they have found in the Kumulipo, noting the absence of microscopic life forms in the Kumulipo.

4. Discussion could center around 1) the degree to which the Hawaiians had to be keen observers of their environment into order to classify plants and animals in this manner; 2) the philosophy of the Hawaiians in terms of evolution; 3) the astronomical references and their place in Hawaiian philosophy 4) the importance of the oral traditions in the continuation of knowledge of Hawaiian society; 5) an appreciation of the depth and richness of a non-western culture and tradition and its value to our understanding of the universe.

Depending on the makeup of the class, evaluation could range from students drawing the different stages of development according to the Kumulipo, to writing a "five-paragraph theme" discussing the Kumulipo, to writing creation legends for young children etc.

This lesson plan could be used as a starting point in a unit using the Kumulipo in a unit integrating social studies, science, and language arts.

References :

Books

Barrere. Dorothy B., The Kumuhonua Legends. A Study of Late 19th Century Hawaiian Stories of Creation and Origins. Pacific Anthropological Records, No. 3, Honolulu, Hawai'i: Bernice Pauahi Bishop Museum, 1969.

This source includes a preface by Kenneth P. Emory which critiques previous publications of creation legend by Fornander and influences on his informants, Kamakau and Kepelino. In this paper, Barrere presents the primary sources of the Kumuhonua legend and Fornander's interpretation of them. It contains a good bibliography on the subject for further research. It also contains a discussion of Fornander's work on the Kumuhonua legend and a comparison with the Kumulipo.

Beckwith, Martha Warren, ed. The Kumulipo: A Hawaiian Creation Chant. Honolulu, Hawai'i: The University Press of Hawai'i, 1972.

Originally published in 1951, this source gives a history of the Kumulipo, background of informants, information about oral traditions, organization of the Kumulipo, discussion of the text and problems encountered in the study of the Kumulipo. It also gives an extensive bibliography which includes sources of the Kumulipo as well of discussions of the chant.

Campbell, James Kimo, ed. The Kumulipo, a Hawaiian Creation Myth. Kentfield, California: Pueo Press, 1978.

This source gives a verbatim translation of the Kumulipo by Liliuokalani from Kalakaua's Hawaiian text published in 1889, a task she completed between 1895 and 1897. It includes an introduction by Liliuokalani, which discusses the source and background of the chant, including the stories of three different Lonoikamakahiki's. It is valuable as a translation done by a high ranking ali'i who would have in her upbringing the cultural knowledge

to render a valuable translation. It also gives the translations of names in the genealogy listings of the last 1000 or so lines of the chant.

Johnson, Rubellite. Kumulipo: The Hawaiian Hymn of Creation. Volume 1. Honolulu, Hawai'i: Topgallant Publishing Co., Ltd., 1981.

To quote from p. iii of her introduction, "This present effort is an interpretive study with illustrations of the naturalistic imagery enlarging upon themes introduced in the former works with additional insights provided through comparative study of Polynesian genealogies and pertinent, selected folklore motifs." This source begins with the Kalakaua text and enhances its translation with photographs and extended discussion of many aspects of the chant. It contains the most extensive study and bibliography of all the sources I used.

Video

The Hawaiians. Part One, "The Time of Ao". Hawai'i. KHET Documentary.

There are many sources in this area that time did not permit me to explore, most of which are found in the bibliographies of the above listings. Of those listed above, I recommend the Beckwith and Johnson books as a place to start, in order to use the Kumulipo in your classroom. As with any study dealing with Hawaiian culture, a knowledge of Hawaiian language adds a significant dimension to understanding.

In addition, there are two sources which I would recommend to teachers in incorporating the Kumulipo into their lessons, which are not found in the above bibliographies.

Curriculum Research & Development Group. Hawai'i: Ko Kakou Mau Mo'olelo (Hawai'i: Our Traditions) Honolulu, Hawai'i: Hawai'i State Department of Education, 1979.

[In the Dark, Dark Night (A children's story book, beautifully illustrated, based on a translation of the beginning of the Kumulipo.)

Written by: Renee Adams

Unit: Hawaiian Mythology
Topic: Kamakau's Story of Creation

Introduction:

Origins of a group of people reside on many levels. As a people, we seek to find personal origins, where did our family's predecessors come from, where did the groups in our region come from and when did they arrive. In this attempt to understand our history, to know about our origins, we research in books, talk to the kupuna, and search archaeologically our environs. The ultimate search for origins leads us to seek the myths of creation. Most societies can find these myths in the ancients of our lands. The Hawaiians are no different. Not only did they have the Kumulipo, but they also had chants, legends, and oral traditions that created cosmogonical beginnings. This lesson will attempt to share one such legend and have the students analyze the story.

Objectives:

At the conclusion of this lesson, the students will be able to:

1. explain the symbols used in the myths.
2. explain how evil came into the world.
3. give examples of the number of three as a number with mana.
4. compare this legend with other stories of creation.
5. list similarities and differences between this legend and other legends of creation.
6. take common elements of creation myths and write their own story of creation.

Materials:

1. handout, A Story of Creation as told by Samuel M. Kamakau.
2. butcher paper, pens, or old magazines.

Procedures:

1. Have the handout titled A Story of Creation as told by Samuel M. Kamakau copied for each student.
2. Have the students read the handout. The best course would be to have them read the handout aloud. Choose students at random to read the handout.
3. Have the students answer the worksheet, handout #2.

4. Go over the answers with the students. Emphasize to the students that some questions have no wrong answers, questions like why.
5. Emphasize the comparative questions and help the students do a mindmap with the center of the map being similarities among the myths. Some of the spokes on the map would be order of creation, gods of creation, method of creation.
6. Now that the students have done a fairly comprehensive review of the myths of creation, have them write their own myth of creation, either in groups or individually. You may assign this as homework or as a class assignment. You may wish to allow some students the option of drawing a myth or creating a collage for their myth, providing the students with necessary materials.
7. Have them share their myths. Let the students have enough time to make an oral presentation.
8. Extension assignment: Have the students look up the names mentioned in A Story of Creation in a place names book and see what streets or regions have been named after these mythic figures. Have the students attempt to figure out if there is a reason for the naming of place, either geographically, politically or socially.

Generalization

Most primitive and ancient societies have common elements of a natural element like gourds and eggs being the basis for creating supernatural elements like the heavens , of a woman coming from or after the male element, and of godly action based on boredom, loneliness, or good deeds.

Written by: Lyle Hendricks

"A STORY OF CREATION"

as told by Samuel M. Kamakau

The god looked on from space. He was surrounded by light and supported by an incomparably beautiful, strange brightness; supported by the pearls of the spirit of love, At this time, he was filled with disgust and abhorrence because of the wrongdoings of the world.

Therefore, he reduced heaven and earth to fire, and heaven and earth became hot. The god created spirits and appointed Ku, Lono, Kane, and Kanaloa as chief spirits, *ali'i 'uhane*. He made heaven and earth by the breath of his mouth. A gourd calabash became the earth, its cover the sky; the pulp, *pala*, became the clouds, the sun, moon, and planets, and the seeds the stars in the sky.

Heaven and earth were established, and tasks divided up. The god said to Ku, Lono, Kane, and Kanaloa, "Let us make a man." Ololo-i-mehani was the name of the land, Kahakaha-kea the place, and Kihiauola the spot where the god sat to watch.

The god commanded, "Make a man resembling yourselves." Ku, Lono, and Kane took up the work and drew the figure of a man on the sand. As did Kanaloa by himself. Kane said to Lono, "It is for you to heed and for Ku to raise him. You two listen to my words." Ku and Lono were afraid lest Kane destroy them if they failed to respond to whatever he said. The two seized a spirit and thrust it into the figure that the three of them had drawn and shaped in the earth. Kane stood forth and called out," I have come; come to life, come to life (*I hiki au; ala, ala*)!" The earth stirred. "I have come; arise, arise (*I hiki au; ala, ala*)!" The earth-model rose and sat up. "I have come; stand, stand (*I hiki au; e ku, ku*)!" The earth-model stood upright and became a man with a living soul. He was given the name Wela-ahi-lani-nui, signifying the heat of heaven and earth.

Kanaloa saw that they had obtained their man; his own earth image had not turned into a man. Therefore, Kanaloa grumbled to himself, and he made bitter things to poison those of this world. From Kanaloa came many evil things. He made the reefs poisoned, bitter and sour with jagged corals; and he soured the heavens, breaking them up with dark storms.

Only a man had been made by the god, and so he said to Ku, Lono, and Kane, "Make a woman suitable for him and like her handsome man." At this command of the god, Ku, Lono, and Kane tore out a portion of the body of Wela, and Kane went to his own place and made a woman suitable for Wela Ku and Lono joined Wela together, and he was again a man like he was before. Kane led the woman before Ku, Lono, and Wela, and she matched him. Wela looked at the lovely thing before him and named her 'Owe, signifying "the sound of tearing, rustling, rattling, crackling. . ."

Wela-ahi-lani-nui, the husband, and 'Owe, the wife, were the first ancestors of *Hawai'i nei*. Kahiko Luamea was born to them. It is said that Kahiko was a religious man and a good chief. Olalo-waia was his land. Kupu-lana-ke-hau was his wife and their children were Wakea, Lihau'ula, and Maku'u. Wakea became the lord, and those who came from the family of Wakea were chiefs. The descendants of lihau'ula became kahuna, and the descendants of Maku'u became servants, *po'e kauwa lawelawe me ka hana.*

Name:

A STORY OF CREATION
WORKSHEET

1. Out of what elements were the heaven and earth created?
2. Who were the chief spirits?
3. What is a gourd calabash? Draw what a gourd would look like.
4. Who was ordered to create man and who did the ordering?
5. At what location was man created? These are ancient names given to ancestral lands.
6. How many men were created? Who did the creating?
7. Briefly explain what happened in the creation process.
8. What was man's name?
9. How did evil come to this world?
10. How did woman come into being?
11. What was her name?
12. Who were some of their offspring?
13. How did the various classes come into being?
14. What are some similarities/differences among the various myths of creation?

ANSWERS

1. The god reduced heaven and earth to fire, and heaven and earth became hot.
2. The chief spirits were Ku, Lono, Kane, and Kanaloa.
3. A gourd calabash is a vine related to the pumpkin, squash, and cucumber, bearing large fruits with a hard rind.
4. The four chief spirits were ordered by the god to create man.
5. Ololo-i-mehani was the name of the land, Kahakaha-kea the place, and Kihiauola the spot were the god sat to watch the creation of man.
6. Two men were created. Ku, Kane, and Lono made one; Kanaloa made another.
7. Refer to paragraph 4.
8. The man's name was Wela-ahi-1ani-nui.
9. Refer to paragraph 5.
10. Refer to paragraph 6.
11. She was 'Owe, the sound of tearing, rustling, rattling, crackling.
12. Their son was Kahiko Luamea, marrying Kupu-lana-ke-hau, having three children Wakea, Lihau'ula, and Maku'u.
13. Wakea had the chiefs; Lihau'ula had the kahtma; and Maku'u had the

servants.

14. The answer to this question depends on what myths you use. The similarities will fall into the following categories: similar beginnings, creator gods (most times given the task), creation of man followed by woman. Some differences are the source of beginnings like destruction to creation (phoenix-like), the entry of evil.

Unit: Hawaiian Origins Through Literature Grade level: 11
Topic: Kumulipo

INTRODUCTION

To preface the following lesson plan, I feel it is necessary to explain the rationale behind linking what we have examined so far in the Institute over the past week and its relevance to an American literature course. I think it's clear to all of us that cross-overs have to exist between most disciplines, and perhaps this required strategy is most inherent to the social studies and language arts fields. As I have mentioned before, how can literature make sense to us and our students until the historical, social, political, and cultural contexts that surround a piece of literature are examined? These features not only create a reality for the reader, but without their investigation, they rob us of a complete understanding of the story, which only enhances our reading enjoyment.

The following lesson plan (1A) attempts to transfer what Prof. Rubellite Johnson and Tom Dye spoke to us about to our students. I walked away from both lectures hearing the same message: "Prehistoric" (to use Dye's terminology) Hawaiians - or those who settled Hawaii before the time of written records - were not just an intelligent group of peoples, they were truly ingenious. That they had already established explanations for the origin of humankind, the meaning and usefulness of our solar and planetary systems, and that they had demonstrated skill and ingenuity in introducing and then cultivating particular species of plants to the islands, unveils a displaced history about the Hawaiian people that needs to be rediscovered and celebrated.

When I teach, wherever possible I try to teach thematically. I usually look at the material I am planning to introduce and consider if there is a theme I can pull out of it. In literature, of course, that is regular practice, so I tailor the rest of my presentation to complement the chosen theme from the literature. One of the more common themes I find in ethnic literature is that of "identity," which can encompass a range of experiences. Without going into great narration here, let me just explain that because of an historical neglect, disinterest, or however else you want to explain it, of racially and ethnically diverse peoples (traditionally, non-Anglos), most contemporary American ethnic literature (i.e., Asian American, African American, Hispanic, and Native American) strives to define what it means to be a member of an ethnic or racial minority in this society. From the author's perspective, this approach offers a way for her or him to define and hence establish her or his unique expression. That the reader comes to better understand the culture or ethnicity the characters (and usually the author, since many pieces are semi-authorbiographical) come from, is secondary, although no less important.

The proposed lesson plan combines the literary richness of the origin myths - specifically the Kumulipo, or epic chant that tells the story of the origin of life - and the theme of identity. By looking at the Kumulipo, students will come to understand more accurately the history of the original settlers of the Hawaiian islands. Students will see Native Hawaiians beyond the physical prowess they are traditionally remembered for (e.g. the warrior image); they will discover their associations to some of the most theoretically rich and currently acceptable explanations for the world in which we live today. Students will understand the identity of the Native Hawaiian to be of strength in mind as well as body by appreciating the early achievements of those who originally settled here.

A word about the format: what I want to cover would take longer than one lesson, therefore, I am arranging this as a unit plan with a selection of ideas I have for activities to reach the goal set forth.

OBJECTIVES:

Through an examination of the Kumulipo, or creation chants, students will become enriched with a more complete and accurate understanding of what the original settlers of the Hawaiian Islands were capable of and the innovative and lasting contributions they made towards society then and today. Students will also become more aware of the value of the oral literary tradition through the various activities related to this discovery process.

- By journal writing and then dialoguing with each other, students will be able to reflect and then collaborate with each other about what they imagined the early settlers to be like.
- By listening and speaking to each other students will develop an understanding for the importance of oral communication.
- By being introduced to the Kumulipo, students will discover another important and effective form of communication -- story-telling.
- By examining the Kumulipo students will be able to understand the Native Hawaiian explanation for the origin of life.
- By understanding the story told in the Kumulipo chant, students will begin to discover other achievements, contributions, activities, and hence the complete identity that defined the lives of the early settlers.
- After understanding the Kumulipo students will use their own form of oral expression to re-tell the story told by the chant for their chosen audience.
- Through the story-telling activity, students will not only learn about rhetorical situation, but they will also become more comfortable

sharing in front of groups, as well as express themselves in a talent or art form that suits them.

- Ultimately, this lesson will elevate students' own pride in their heritage and the culture that surrounds them now, and that stems from those who told the Kumulipo.

PROCEDURE:

ACTIVITY 1. Begin unit with a journal prompt: Describe in detail as best you can how you imagine the first settlers of the Hawaiian Islands to be. Consider everything about them and how they lived. How did they get to the islands? What did they bring with them? What did they know? How did they feel? How did they survive? Eat? Drink? Wear? How did they pass their time?

- Have students break into groups of 4 after allowing enough time for all to complete writing on prompt.

-Have students share within group their impressions. Have each group produce one list that consolidates all ideas written about.

- Have each group share with entire class, while writing on one poster paper ideas share by each group.

-Discuss items on final list, and especially discuss WHERE these images, impressions came from.

ACTIVITY 2. Show video "The Hawaiians." Allow time after video for reflection in journals. What did students discover? What images or impressions did they obtain from the video that differed from their thoughts before seeing the video? Allow time to share responses.

ACTIVITY 3. Pass out the complete Kumulipo. Go through Chant 1 with students as a class. If there are students who speak Native Hawaiian in class, encourage them to assist you by reading the Hawaiian, as you read and then help them interpret in English. You may also consider getting a Hawaiian language teacher, or even (esp. in a community like Nanakuli) asking parents or grandparents of a student in class to assist with the Hawaiian version.

- Discuss Chant 1 to be sure all understand what is being said.

- Have students break up into same groups of 4 to read through the next 4 chants aloud to each other, stopping to make sure all understand what is being said. (Design brief worksheets students can fill out that will assist them in understanding each chant.) Students are only required to read the English translation, but are encouraged, if they have the ability to read the original Hawaiian.

ACTIVITY 4. Arrange for a video or live presentation of part of the Kumulipo chant, this will allow students to see the chant in its original language, and then performed and brought to life as it was done in the days of the settlers.

- Have students reflect in their journals on the different expressions of the same chant (how was it to read in Hawaiian? In English? To see it performed in the kahiko tradition?) Ask them which they understood the best.

ACTIVITY 5. Build on the Kumulipo by exploring material related to us by Tom Dye - the archaeological efforts currently occurring today. This should lead into explorations of other achievements and practices of the first Polynesian settlers, particularly in terms of the hunting and farming of the day. Explore especially the debate Dye posed: Did the ancient Hawaiians conserve or rape the land?

- Create an academic controversy (a nice name for "debate") on this question. Arrange students back into their groups of 4 and assign 2 members of each group to each side of the issue. Using worksheets to help them develop their respective positions, have each pair prepare a brief argument, supported by evidence shared in class (lecture) to promote their position. Finally, have each pair "face-off" on the issue.
- Have each group report back to the class what occurred during the controversy.

ACTIVITY 6. Assign to students the following: Considering the story told in the Kumulipo and considering the various ways we have examined it in class, choose an audience and tell the origin story in your own form of expression.

- students can work alone or with one other person
- students are to retell the Kumulipo in their own way -- what this means is that they can use music, dance, art, poetry, rap, or any other visual and oral medium to tell the story
- students must choose an audience - meaning they can prepare this presentation for children, a group of tourists, their family, a group of educators visiting from the mainland, etc.
- students must perform their story in front of the class.

OPTIONAL ACTIVITIES:

I will be teaching a brand new class in the Fall, "Entrepreneur English." This class is made up of 25 Juniors and Seniors -- a core group of students who all take graphic arts, food service, business/office machines, social studies and English together. It is my job to work with the 4 other teachers these students have to make their English class relevant to their other subjects. In a class such as this (as in the regular Am. Lit.) I would probably take my students on a field trip to the KAPAPA LO'I O KANEWAI to further their conception and appreciation of the plant life that was a crucial part of the ancient Hawaiians and which still flourishes today.

-- If they were allowed to pick their own taro I would utilize the food service component of this program to have them cook one (or all!) of the taro recipes given to us by the HALE ALOHA CATERERS. (Of course we could also buy the taro, but my students would tell me that is not very kama'aina.

-- One other project I might consider is having debates on the issue of "WHICH IS A BETTER WAY OF LIFE -- THAT OF THE ANCIENT HAWAIIAN SETTLERS, OR THAT WHICH WE LIVE TODAY?" This debate really draws upon the issue posed by Moke [Moses Kim} and Noel Kent -- Has the imposition of western lifestyles damaged the traditional values of the Hawaiian people.

REFERENCES:

The Kumulipo, Video: "The Hawaiians" (Part I) KHET Documentary, Video (or if possible, live performance) of The Kumulipo chant performed (contact John Ka'imikaua, who chanted in "The Hawaiians" video to see if we can get a segment of the chant performed on video or live in class)

WRITTEN BY: Pam Oakes

Unit: Hawaiian Creation Chants
Topic: Kumulipo

Introduction:

It was originally proposed that the Kumulipo held the origins of Hawaiian mankind within its lines of chant. With further research being done on the Kumulipo deeper interpretations of this classic chant have now surfaced.

The Kumulipo can be compared with the biological formation of the islands even before the arrival of the first inhabitants. From the deepest darkest depths of the ocean arises the first particle of life sources. Discussed are the growth of the lower ocean beings to the earliest mollusks, starfish, and other early crustaceans. The chant moves on to state the evolution from non-crawling to crawling creatures. The evolution chain continues until the introduction of Hawaiian man into the picture.

This chant is but one from a series of chants called Mo'okuauhau, or "Creation Chants." The Kumulipo includes the genealogies of many Hawaiian royalty. There is also a section detailing the end of a particular family because of a serious natural disaster.

Procedure:

A) View film, "The Hawaiians - The Kumulipo," KHET documentary

B) Bring in samples to further demonstrate the first section of the Kumulipo...mollusks, starfish, other crustaceans, other non-crawling creatures.

C) Create a personal Kumulipo chant...to be done by each student in the class to fit his or her own family migration to Hawaii.

References:

Fornander, Abraham. Hawaiian Antiquities IV (1917): 13-17.

Johnson, Rubellite K. "Hawaiian Names and Their Relationship to the Pacific." From the South Pacific Place Names Conference in New Zealand 1990, 57-85.

"Translations of the Kumulipo." In Appendix I of The Kalakaua Text, 1990.

Written by: Cynthia Kupau

Unit: Ancient Hawaii Level: 7-12
Topic: Origins & Migrations: Creation Chant

MATERIALS:

1) "The Kumulipo, Kalakaua Text"
2) "Kumulipo Species List" (Handout by R. Kawena Johnson)
3) Michaelangelo's painting of God giving life to man
4) Construction paper, coloring media, scissors, cassette tapes and recorder, etc.

OBJECTIVES:

Students will be able to:

1) List general categories of the Hawaiian view of origins and evolution of plant and animal life, based on the Kumulipo.
2) Work together in teams to come up with a presentation.

PROCEDURE:

1) Introduction:

Show Michaelangelo's picture. Explain that one is the Christian God and the other is man. Pose the question: What is happening here? Pose another question: What are other explanations about how the plants, animals and human beings got here onto this earth? Accept different answers. How did the Hawaiians explain the origins of life?

2) Pass out copies of "The Kumulipo, Kalakaua Text." Read Chant One in unison as a whole class or by groups in turn or both. In small groups, list the chronology of events from the time of the hot earth to the hairy pandanus vine "propping up earth, holding up the sky." Discuss as an entire class.

3) Break class into groups and choose numbers corresponding to a chant, so there's no duplication. Examine the chant as the class did. Create an artistic presentation of the chant. Choices can include:

a) a creation rap song
b) modern dance interpretation
c) poetry - Rewrite the Kumulipo (your assigned chant).
d) choral reading of chant with visual aids

4) Have the groups do their presentations.

5) Process the assignment.

a) How does the Hawaiian view of evolution differ from modern science's? This could even be an extra credit assignment or be reinforced by your science colleague.

b) What does this tell you about what the Hawaiians valued and respected?

c) Are there any criticisms of materials studied?

d) Did members of the group listen to one another, divide the work, help each other?

e) Have students reflect on the experience in writing along the way as well as at the end.

EVALUATION:

Use the group presentations, journal writings, and a written test, if needed.

FURTHER EXPLORATIONS:

1) Examine another culture's story of its origins.

2) Tie in this study with each individual's "roots" and explore the origin and migration of his/her ancestors to the Hawaiian Islands.

3) Do accompanying comparison of the creation of the islands--modern geological and the story of Papa and Wakea giving birth to the islands "backwards."

REFERENCES:

Barrere, Dorothy (Benton). Cosmogonic Genealogies of Hawaii (Wellington, N.Z.: The Polynesian Society, 1961).

Beckwith, Martha. Hawaiian Mythology. (Honolulu: University of Hawaii Press, 1970).

"The Hawaiians: Time of A'o." (A KHET video)

Kaisman, Dee. The Kumulipo and the Polynesian Accounts of Creation: A Selected Bibliography. (Honolulu: D. Kaisman, M.CPereira, 1978).

Malo, David. Hawaiian Antiquities. (Honolulu: Bishop Museum Press, 1951).

WRITTEN BY: Lily Kuroyama

Unit: Hawaiian Legends and Ghost Stories Grade level: 11,12
Topic: "Haunted Hawaii"

INTRODUCTION:

Hawaiian ghost stories, as told by Glen Grant, are steeped with culture and history. One aspect of ghost stories that can be utilized in the classroom is geography. Locations of ghostly occurrences can be plotted on a map, thereby helping the students learn about specific geographic areas on the island. Students can also compare differences between the traditional Hawaiian concepts of the spirit world with 20th century Hawaiian ghost stories, as well as the ghost stories told by different ethnic groups.

MATERIALS:

readings - "Haunted Hawai'i" (from Honolulu Magazine)
"The Spirit World" (from Ka Po'e Kahiko)
blank map of O'ahu

OBJECTIVES: (The students will be able to:)

1. Compare and contrast traditional Hawaiian concepts of the spirit world with 20th century Hawaiian ghost stories.
2. Distinguish different ghost stories according to various ethnic groups.
3. Identify the geographic locations of various ghost sightings and occurrences.

PROCEDURE:
1. INTRODUCTION Ask the class if anyone has had an actual encounter or experience with ghosts.
2. ACTIVITY #1
a. Have students read "The Spirit World"; b. Discuss the three spirit realms: "ao kuewa," "ao 'aumakua," and "ao o milu."
3. ACTIVITY #2
a. Have students read "Haunted Hawai'i"; b. Discuss differences in ghost stories as told by different ethnic groups; c. Compare and contrast these ghost stories with what was read in "The Spirit World."
4. ACTIVITY #3
Using the blank map of O'ahu (see attached), plot the locations of ghost occurrences as told in "Haunted Hawai'i" (see list below).

Wai'alae
Mo'ili'ili
Papakolea
Nu'uanu Valley
Moanalua Valley
Kualoa
Mapunapuna
Ka'a'awa
Poka'i Bay
Kahala

Barbers Point
'Iolani Palace
Makapu'u Point
Mo'ili'ili
Papakolea
Nu'uanu Valley
Moanalua Valley
Ka'ena Point
Mount Olomana
University of Hawai'i
Waimea Falls
'Ewa
Alakea & Queen Street
Kualoa
Kalihi
Makakilo
Palama
Kaka'ako
St. Stephen's Seminary
Mokule'ia
Paradise Park
Wahiawa
Diamond Head

EXTENSIONS:
1. Students can use maps to add on more geographic locations as they are discussed in class.
2. Students can share their own ghost stories or find out if someone in their family has an interesting ghost story to tell.

EVALUATION:
Students' discussion of two readings
Students' maps

REFERENCES:

Handy, E.S. Craighill and Mary Kawena Pukui. The Polynesian Family System in Ka'u, Hawai'i. Rutland: Charles E. Tuttle, Co., 1972.

Kamakau, Samuel Manaialani. Ka Po'e Kahiko: The People of Old. Honolulu: The Bishop Museum Press, 1964.

Knaefler, Tomi K. "Haunted Hawai'i," Honolulu Magazine, October 1991, p. 49-49, 77-80.

Mitchell, Donald D. Kilolani. Resource Units in Hawaiian Culture. Honolulu: The Kamehameha Schools, 1982.

Sterling, Elspeth P. and Catherine C. Summers. Sites of Oahu. Honolulu: Bernice P. Bishop Museum, 1978.

WRITTEN BY: Pauline Kawamata

Unit: Religion
Topic: The Kapu

Time: 4 Class Sessions
Grade level: 7

INTRODUCTION:

A. NOTE TO INSTRUCTOR:

In reading Kamakau's Ruling Chiefs, and listening to our class discussions, the following questions came to mind:

1. What part did the kapu play in the political, economic and religious life of the ancient Hawaiian?
2. What did "end of the kapu" mean? Did it refer just to the eating kapu or to the entire system? Did some kapu continue past 1819? Which ones?

Davianna McGregor provided us with the reading "The Hawaiian Cultural Revolution" by William Davenport. Although we started out seeking answers to the above questions, we received insight into other areas as well; such as, which factors contributed to ending the kapu system. WORD OF CAUTION: Davenport is a bit too "scholarly" for our seventh graders, but is an excellent reference for the teacher. We had to re-write portions of his writing in language our students would understand.

In revising our lesson on the kapu, we also included a lesson on what effect the end of the kapu system had on the people.

Lessons prior to the study of the kapu will have covered the universal need for religion. Lessons following the lesson on the kapu will focus on the gods, mana, kahuna and heiau.

B. GENERALIZATION:

Every known culture includes an elaborate set of beliefs, which represent for the people concerned effective answers to the "why" questions of life, and also provides for organization of actions appropriate to these beliefs. (Keesing)

C. GOALS:
1. Cite the need for religion in all societies
2. Describe the role of religion in the life of the ancient Hawaiians.

MATERIALS:

Readings: "Kapu Then and Now" by Russ and Peg Apple

Rewrite of "The Hawaiian Cultural Revolution" by William Davenport (student reading). Original text for teacher reference.

Excerpts from Cultural Revolution in Hawaii by E.S.C. Handy

Worksheets: Kapu & Roles Within the AH religious system

Classification of Kapus:

Causes of the abolishment of the kapu
Effects of the abolishment of the kapu

OBJECTIVES: The student will:
1. Define KAPU and the part it played in the life of the early Hawaiians.
2. Describe the roles of the various people who were affected by the kapu.
3. Cite some kapu and tell why they were made.
4. Explain what happened if kapu were violated.
5. Explain what led to the abolishment of the kapu and the effect this had on the people.

PROCEDURE:
1. Write KAPU on chalkboard
2. Discuss:
   a. Where have you seen this word before?
   b. What does it mean?
   c. Who were affected by it?
   d. Why was it established?
   e. What was the penalty if kapu were violated?
   f. Can one escape from punishment for breaking a kapu?
3. READ: "Kapu Then & Now" by Russ & Peg Apple (HONOLULU S.B.)
4. DISCUSS: Verify questions in #2, above, after the reading.
5. QUESTION: Who were the key characters within the kapu system?
6. READ: "Roles in Ancient Hawaiian Society" (Based on William Davenport's "'The Hawaiian Cultural Revolution': Some Political and Economic Considerations."
7. COOPERATIVE LEARNING GROUPS: Form small groups and have students work on the worksheet "Kapu & Roles Within the the AH religious

system." (15 minutes)
8. SHARING: Have groups share their responses with rest of class.
ATTACHMENTS:

NAME :

PERIOD: DATE:

WORKSHEET: "Kapu & Roles Within the AH Religious System"

REFERENCE READINGS: "Kapu Then & Now" by Russ & Peg Apple

"Roles in Ancient Hawaiian Society" (Based on The Hawaiian Cultural Revolution: Some Political and Economic Considerations by William Davenport)

1. Give a definition of KAPU.

2. What was the purpose of the kapu in the ancient Hawaiian society?

3. What was the penalty if a kapu were violated?

4. Could you escape punishment? How?

5. What was the ROLE of each of the following people within the ancient Hawaiian society?

GODS:

ALI'I NUI (MO'I) =Paramount chief:
ALI'I(Nobles or chiefs):
KAHUNA (Priest):
MAKA'AINANA (Commoners):
KAUWA (slave)

6. Which of the above groups do you feel suffered the most under the kapu system? Explain.

7. How do you feel about the kapu system in ancient Hawaii? What were the positive and negative aspects of the system?
(Use back of worksheet if necessary)

READING

ROLES IN ANCIENT HAWAIIAN SOCIETY

1. GODS - Supreme power and authority - above the Ali'i Nui. Gave Ali'i Nui supernatural power (Mana) to rule and demanded deference and respect.

   Major Gods: KU, LONO, KANE, KANALOA.
   Ancestral god: AUMAKUA

2. ALI'I NUI (MO'I) - Paramount chief;
   Highest ranking in Hawaiian society;
   "Pedigree" - royal status
   - recognized genealogy
   Could allocate all resources: both human & non-human;
   Were free from manual labor;
   Supported by commoners;
   Received and enjoyed the best of everything;
   Religious leader of kingdom: checked on kahuna to ensure proper and regular performance of all temple rituals;
   Had power of life and death over subjects;
   Could raise an army - had military leadership;
   Provided a sacred place of refuge (Puu'honua) for those who violated a kapu;
   Due to high, sacred rank, activities restricted could not mingle freely with people.

3. KAHUNA - Priests, religious specialists
   Led and participated in rituals to the major gods
4. ALI'I - Chiefs, nobles
   Belonged to class of royalty below the Ali'i Nui and above the maka'aina.
   Mainstay of the military forces - wore feather capes and helmets as military and ceremonial clothing
   - marks of social rank

5. MAKA'AINANA - Commoners Provided all labor for ali'i.
   Provided produce as tribute to chiefs and priests
   Could not worship major gods at the temples worshipped family gods (Aumakua).
   Farmers, fishermen, artisans, collectors

6. KAUWA - slave class, considered impure.

Had to be separated from ali'i to prevent contamination of ali'i's mana;
Ranked below the commoners -was a very small class of segregated inferiors

*Adapted from: Davenport, William. The "Hawaiian Cultural Revolution": Some Political and Economic Considerations.

READING

"KAPU, THEN AND NOW"

Russ and Peg Apple

KAPU was the rule by which the ancient Hawaiians lived. It was a code of "dos" and "don'ts" which regulated daily life. It protected mana, kept sacred persons and things from being contaminated by common things and commoners. It was the Polynesian law which separated the sacred from the profane.

SACRED, set apart from common things or persons, or consecrated and holy, were the broad meanings. A piece of land containing a temple, or a tree to be carved for a temple image, were kapu, and thus in a narrow sense unauthorized persons were to "keep out" and there was to be "no trespassing." Today the force of law backs up the "kapu" sign. In older times religion and the whole Hawaiian system backed it up.

The "kapu" land, chief, or object in ancient Hawaii were sacred because the land, the chief or the object contained mana--that sacred power inherited "from the founding Polynesian gods.

WHEN a chief wanted to reserve offshore fish and waters for his own use, he declared a temporary kapu on the section of ocean involved.- The chief's men marked the shore along the kapu stretch of ocean. They set up sticks with white pieces of bark cloth, like flags flying. Nobody went fishing. Nobody but the chief and his men. Anybody else that got a line wet in that water, or who even took a swim in it, got killed. There was no trial nor appeals system.

All the land inside a walled compound where the high chief lived was kapu. Members of his family, and the lesser chiefs who worked for him were exempt from this kapu, of course. This kapu extended out from the walls "40 yards -- 120 feet -- and no commoner crossed the boundary. Their penalty was death if they did so, even by accident in the dark.

THE KAPU SYSTEM of ancient Hawaii was designed to protect the mana, the spiritual power contained in sacred persons and things. When a chief put a kapu on ocean or fish, he, a mana-filled person, extended-his mana to the ocean and fish and made them sacred. They became kapu. When he ordered the white flags down, he took away the sacredness. Then lower chiefs such as fishermen could fish again, and commoners could swim and sport in the water. The kapu on fishing, or kapu on growing plants which were regularly or intermittently imposed by high chiefs, served also as conservation measures to protect and preserve natural resources.

SOURCE:
Honolulu Star-Bulletin

CLASSIFICATION OF KAPUS

Procedure:

1. Given a list of kapus, have students classify the kapus according to:
   a) Protected the mana of the alii
   b) Separated the sacred from non-sacred
   c) Conserved things in nature

2. Teacher may give this as homework or students can work in groups and discuss reasons why they would choose a, b, or c.

3. If given as homework, discuss answers with class the following day.

4. Ask students to come up with other classifications: those made by the gods/those made by the alii; those that affected all, men only, women only or children only; formal (backed by religion) /informal (social rules).

Source: " Kapus of Ancient Hawaii". Compiled by teachers at
Highlands Intermediate School.

KAPUS OF ANCIENT HAWAI'I

Compiled By
Highlands Intermediate School

1. A man and his wife had separate imus. A man had to cook the food for his wife in a separate imu from his own.

2. Women were forbidden to eat pork, bananas, coconuts and certain fishes (i.e., ulua, kumu, shark, sea turtle, porpoise, whale).

3. If a man entered the ali`i 's house without changing his wet malo, or with his head smeared with mud, he was put to death.

4. When a tabu chief ate, the people in his presence must kneel and if anyone raised his knee from the ground, he was put to death.

5. If any man put forth in a kioloa (a long, elegant, swift canoe used for display and for racing) at the same time as the tabu chief, the penalty was death.

6. During the Makahiki, war was forbidden.

7. Even among relatives, there was a skin kapu which forbids the wearing of each other's clothing unless the relationship was very close.

8. During the dedication ceremony of a temple (luakini), no noise could be made -- not even a baby's cry or any animal's sounds.

9. Upon the death of a king, kapu was declared for a period of ten or more days during which no contact with the house of the deceased or with relatives living in the house could be made.

10. When canoes of royalty were being made, specifically the lashing of the outrigger, to climb into the canoe or to intrude in any way at the time the lashings were done was to bring down on one the punishment of death.

11. If a god of one fisherman placed a tabu on everything that was black, the fishermen accordingly would not allow anything colored black in what he wore, his wife would not put on tapa that had black on it, nor have anything black about his house.

12. A piece of land containing a temple, or a tree to be carved for a temple image, were kapu.

13. When a chief wanted to reserve offshore fish and waters for his own use, he declared a temporary kapu on the section of the ocean involved.

14. All the land inside a walled compound where the high chief lived was kapu. This kapu extended out from the walls 40 yards and no commoner crossed the boundary.

15. Only relatives were allowed to remain in the house of a dead person. Ceremonies were performed for the dead and after burial the relatives went through a ceremony of purification.

16. The beef cattle and geese, new stocks of sheep and goats which Vancouver brought in 1794 were placed under kapu for ten years.

17. If a child accidentally wet a chief, that child was killed.

18. Men and women ate their food separately - in separate houses.

19. A six-month tabu was enforced alternately between `opelu and aku fishing.

20. Some women of ali`i blood were so kapu that they could not rear children, not even their own. Should they attempt to rear children, it was believed that the children died or became crippled.

KAHUNA `ANA`ANA

by
Sybley Morrill

... The ananaa sorcerer always performed his incantation in secret, and generally at night. In order to effect his purpose it was absolutely necessary for him to secure something connected with the person of the intended victim, as the parings of the nails, a lock of hair, the saliva from the mouth, etc., which was termed maunu or bait. For this reason the chiefs always kept their most faithful servants around them, who carefully buried or burned everything of the kind or sunk it out at sea.

After the requisite imprecations (necessary prayers) and offerings had been made, the maunu was either buried or burned. It is probable that the sorcerer sometimes used poison to accomplish his ends, but the power of imagination and of superstitious fear was often sufficient to make the victim give up all hope and pine away till he died. The kahuna was sometimes moved by revenge, but he more often exercised his black art for hire. The greater the number of his victims, the higher his reputation and the larger his fees.

Source:
Reprinted by permission from The Kahunas by Sybley Morrill. Copyright 1969 by Branden Press pp. 92-93.

NAME
PERIOD DATE

KAPUS

DIRECTIONS:

I. READING: Read the following paragraph about kapus.

II. IDENTIFICATION:

A. Listed below are ten (10) kapus.
B. Identify the reasons for each kapu using-the letters A,B,C.

III. SHORT ANSWERS: Answer the questions using sentences.

I. READING:

The kapus in ancient Hawaii were rules which told the Hawaiians what they could or could not do in their daily life. The reasons for the kapus are:

A. Protected the chief's mana.
B. Separated the sacred from the not sacred.
(light/dark, male/female, etc...)
C. Conserved natural things.

II. IDENTIFICATION :

B 1. A man and his wife had separate imus. A man had to cook the food.

B 2. Women were forbidden to eat pork, bananas, coconuts.

A 3. If a man entered the alii's house without changing his wet malo, or with his head smeared with mud, he was put to death.

A 4. When a tabu chief ate, the people in his presence must kneel and if anyone raised his knee from the ground, he was put to death.

A 5. When canoes of royalty were being made, specifically the lashings of the outrigger, to climb into the canoe or to intrude in any way at the time the lashings were done was to bring down on one the punishment of death.

A 6. When a chief wanted to reserve offshore fish and waters for his own use, he declared a temporary kapu on the section involved.

A 7. All the land inside a walled compound where the high chief lived was kapu. This kapu extended out from the walls 40 yards and no commoner crossed the boundary.

C 8. The beef cattle and geese, new stocks of sheep and goats which Captain Vancouver brought in 1794 were placed under kapu for ten years.

C 9. A six-month tabu was enforced alternately between opelu and aku fishing.

A 10. Some women of ali'i blood were so kapu that they could not rear children, not even their own. Should they attempt to rear children,the children died or became crippled.

ABOLITION OF KAPUS:

Procedure:

1. Write the word "abolition" on board. Ask students what words might be similar (do away with, break, etc.)
2. Ask what might be reasons why people would want to abolish a law(s). List and discuss examples.
3. Ask if any of the above might apply to ancient Hawaii in 1819.
4. Read "Abolition of Kapus" (based on Davenport).
5. Discuss reasons as presented in reading.
6. Do students have any other reasons to offer?
7. Complete worksheet: Abolition of Kapus.
8. Possible quest activities:
    a. Write a play about the breaking of the kapus (what words actions might Kaahumanu, Liholiho, etc. use. Depict scene at Kailua where event takes place.
    b. Draw pictures to show frustrations of different classes under kapus.
    c. Research theory of Kaahumanu as feminist leader; role she played in abolition.
    d. Role play different classes--how did they respond when they found out that the kapus had been abolished?

EFFECTS OF ABOLITION:

Procedure:

1. Review previous discussion on kapus/abolition.
2. Ask students to break into groups and brainstorm possible effects the kapus had on the Hawaiians. Keep in mind the kapus studied and who might be affected. Teacher may want to have certain groups concentrate on different classes: alii, commoners, kauwa, kahunas.
3. Have students share their reports.
4. Read "Effects of the Abolition," based on Handy and Davenport.
5. Post-reading discussion.
    a. Verify which ones students offered with reading.]
    b. Discuss other effects students can verify elsewhere.
    c. Discuss feelings the different classes may have felt when kapus abolished.
    d. Would the effects be felt right away? Which ones? Which ones might be felt later? Why?
    e. How might the abolition pave the way for future changes? (missionary teachings, Haole values, foreign goods, etc.)
    f. How do you feel about kapus and its abolition? What ideas do you have regarding the effects--do you agree/disagree?
    g. If you had to rewrite the history in 1819, what would you say(write)? What changes might you have preferred?
6. Complete worksheet: Effects of Abolition
7. Closure: review worksheet, further questions by students? Summarize kapus, abolition, effects.

THE ABOLITION OF THE KAPUS

Note to the teacher: This article is based on Davenport's article (see source at end).

The kapus were abolished because of 1) culture contact, 2) culture fatigue and 3) Kaahumanu's quest for political power.

CULTURE CONTACT

After the discovery of Hawaii by Capt. Cook in 1778, the Hawaiians were bombarded by Western explorers and traders, who had no fear of the Hawaiian gods nor any appreciation of the kapus. They flagrantly violated the kapus and suffered no ill-effects. The Hawaiians wondered if their gods had lost their power to the White man's god.

CULTURE FATIGUE

The Hawaiian religion provided the people with supernatural sanctions and justifications for their political system--that the alii descended from the gods and therefore, had to be worshipped and protected. It seems that the Hawaiians were disillusioned and tired of supporting this system.

POLITICAL POWER

When Kamehameha died in 1819, Kamehameha II (Liholiho) was proclaimed the political successor (primogeniture) and Kekuokalani was selected as the custodian to the war god, Kukailimoku. Kaahumanu, Kamehameha's favorite wife, declared herself regent and co-ruler with Liholiho. In breaking the kapus, Liholiho rejected the Hawaiian religion and its gods. Kekuokalani, defender of the gods, was easily defeated at Kuamo'o. This battle tested the strengths between the Hawaiian gods of old with the Western firearms of Liholiho.

Kaahumanu persuaded Liholiho to abolish the kapus because she wanted more power. She knew she could control him--he was inexperienced and not as astute in political matters. She knew Kekuokalani was more independent and would not succumb to her wishes. By choosing Liholiho, she could maneuver freely.

SOURCE: Davenport, William. "The 'Hawaiian Cultural Revolution': Some Political and Economic Considerations." AMERICAN ANTHROPOLOGIST, Vol. 71, 1969, pp. 37 - 54.

ABOLITION OF KAPUS

A. Pre-reading
  1. Abolition means
  2. People abolish law(s) because (when)
  3. Give an example of something you have abolished and explain why.

B. Read "Abolition of Kapus."

C. Post-reading questions:
  1. What specific event is known as the "breaking of kapus"?
  2. When and where did this event take place?
     In at .
  3. Explain who the following were and their role in the abolition
     a. Liholiho:
     b. Kaahumanu:
     c. Keopuolani:
     d. Kekuokalani:
  4. According to the reading, explain the probable reasons for the abolition:
     a. Culture contact:
     b. Culture fatigue:
     c. Political power:

  5. Can you suggest other possible reasons or causes?
  6. How do you think the people reacted? Why?
  7. How might you have reacted (choose alii, maka'ainana, kauwa or kahuna):

EFFECTS OF THE ABOLITION

A. Pre-reading:
  1. Review kapus and the abolition of kapus.
  2. Brainstorm possible effects the abolition had on the people.

B. Read: "Effects of the Abolition"

C. Post-reading questions:
  1. What were some of the effects discussed in the reading?
     a.
     b.
     c.
  2. How were the various classes affected?

Group	Affected because
ali'i	
maka'ainana	
kauwa	
kahunas	

3. Which effects of the kapus might be felt quicker/take longer?
4. How might the abolition pave the way for future changes?
    a. Christian teachings
    b. Haole values
    c. Western goods
    d. Others
5. How do you feel about the effects? Do you think the authors have exaggerated the effects?
6. If you had the power to rewrite the history of 1819, what would you have said or had happen? How would you have changed history?

EFFECTS OF THE ABOLITION

Note to the teacher: The original readings by Handy and Davenport explore many subtle effects (of the abolition), which led to culture revolution among the Hawaiians. However, for 7th graders, we are emphasizing three main ideas. For students of higher grade levels, gifted or teachers interested, they may want to read the original articles in their original context.

Handy and Davenport explore many effects of the abolition of the kapus in the Hawaiian culture. We will concentrate three: 1) the Hawaiians gave up their major gods (religion); 2) there was chaos and confusion as to the roles and responsibilities the people had; and 3) the women were liberated from many restrictions.

When the kapus were abolished, the major Hawaiian gods were also done away with. When Kekuaokalani, keeper of the war god, Kukailimoku, opposed the abolition, he was killed at Kuamo'o. With the religion, went the destruction of heiaus, images and other religious ceremonies. Out went the Makahiki (when war was kapu), when orderly games were held, when taxes were collected.) With the religion also went the sanctity or connection of the alii with the gods. They were no longer divine. Their power would have to come from something or somewhere else.

Secondly, the people were confused about their roles and responsibilities in the society. No longer did they have rules that would justify their positions or way of doing things. Farmers and fishermen were not sure how to ensure a good crop or good catch, the craftsmen (canoe-making, feather-making, thatchers, mat-makers, etc.) did not have gods to pray to or sanctify their work. The kahunas felt deprived of the support of the kapus. The kauwa became absorbed into the society.

Lastly, the women were lifted from many restrictions. Now they could eat men's foods, eat with the men, do men's work or attain leadership positions only held by men in the past. Under the kapus, women were prohibited from certain foods, activities and positions because they were considered inferior and not chosen by the gods. Men were associated with light. Women were associated with darkness. Kaahumanu especially benefited from this abolition. She was regent and ruled while Liholiho went to London and while Kauikeaouli was a young boy.

SOURCES:

1. Handy, E. S. Craighill. "Cultural Revolution in Hawaii." 1931, pp. 3-38.
2. Davenport, William. "The 'Hawaiian Cultural Revolution'" Some Political and Economic Considerations." American Anthropologist, Vol. 71, 1969, pp. 35-54. 1931, pp. 3-38.

WRITTEN BY: Carolyn Chang

Unit: Hawaiian Myths Grade level: 7 & 8
Topic: Kalo/The Hawaiian Staff of Life

Introduction:

Kalo was the first born son of Wakea and Ho`ohokulani. Because he was born premature, he was buried. Out of the mound grew the kalo plant. Kalo was important as the main staple for the Hawaiians. All parts of the plant were used. The leaf was used in laulau and lu`au; the stem in lu`au; and the corm for poi. Taro was also used in medicine. There are different varieties of taro. Polynesians brought taro on their voyage to Hawai`i.

Students love to eat poi and should understand that poi is expensive today and hard to find. The shortage of poi is a result of a decrease in agricultural lands and reduced water supply due to development.

Objectives: The student will be able to:

1. gain knowledge of the mythological legend, historic background, cultivation of taro and shortage of poi today.
2. identify the parts of the kalo.
3. practice group sharing and communication skills.
4. create a song, poem or drawing describing their feelings, and thoughts about the lo`i experience and kalo.
5. appreciate the work effort of the early Hawaiian and taro farmers today in order to raise a traditional food source.

Procedure:

1. Lecture/Discussion
    a. mindmapping: What is kalo?
    b. history of Haloanaka (Read High School Curriculum Guide and Handy/Handy handout).
    c. Polynesian introduction of kalo to Hawai`i
    d. Taro as staple for Hawaiians
    e. Cultivation of taro in wet and dry land areas.
    f. Cultural aspects of taro (`oha, `ohana, keiki, makua)

2. Bring in kalo plant and identify parts of plant.
    a. Have a poster of kalo and different parts of the kalo in written Hawaiian on index cards. Have individual students place index card terms on the appropriate part of the kalo.
    b. Distribute worksheet. Have students complete worksheet using kalo poster. Color kalo handout.

3. Teach kalo-related songs.
    a. Huki i ke kalo
    b. Ku`i ku`i `Ai
    c. We Are `Ohana

4. Teach hula demonstrating "ku`i" step.
    a. Aia I Moloka`i Ku`u `Iwa

5. Poi making demonstration
    a. Materials needed: poi board, cooked corms of kalo, bowl of water, poi pounder, `opihi shell
    b. Display of other kalo products: taro chips, taro muffins, kulolo, taro salad, chicken stuffed with taro, laulau, lu`au.

6. Class discussion
    a. Why is there a shortage of poi in our local markets today?

7. Site visits
    a. Ka papa lo`i o Kanewai
    b. Ka`ala Farm/`Opelu Project

8. Create a poem at the site.
    a. Break students into groups of five per group.
    b. Assign groups to observation areas.
    c. Sit in a circle with your back facing each other. Take two minutes to observe the area in front of you without disturbing others.
    d. Concentrate on using your sense of sight, smell, hearing and taste. Feel the grass without moving from your seat.
    e. For the two minutes, freewrite what you are observing.
    f. Share your observations with your group.
    g. Group presents to class.

9. Lesson Extensions
   - a. Create a mural. Each group to use their observations to draw/paint a mural of the site visited.
   - b. Group create one poem using all members' observations.
   - c. Group set poem to music.
   - d. Visit poi factory.
   - e. Neighbor island visit.

References

Videos

1. Na Maka O Ka Aina, Today's Maka`ainana--The Fisherman and the Farmer.
2. Hawaii Educational Television Series, Na Ki`i Hana No`eau: Ke Kalo

Site Visit Contacts

1. Eric Enos, Ka`ala Farm
2. ________, Ka Papa Lo`i O Kanewai
3. ________, Honolulu Poi Factory

Written Sources

1. Ethnic Studies 221 Hawaiians Worksheet from "Lo`i--Kalo Taro Project Packet," pp. 3-4.

2. Hawai`i State Department of Education. Hawaiian Studies Curriculum Guide.

3. Handy, E. S. Craighill et al. Native Planters in Old Hawaii. Honolulu: Bishop Museum Press, 1972.

4. Hawai`i State Department of Education, Hawaiian Studies Office. Na Mele Ho`ona`auao.

5. Hawai`i State Department of Education, Hawaiian Studies Office. Na Ki`i Hana No`eau, "Ke Kalo," a poster.

6. Kamehameha Schools. Explorations.

Written by: Alexis K. Lopez

Supplemental Materials/Handouts

1. Kipuka Puaalu, photo by Masaki Westcott.

2. Native Plants by Rene Sylva

The Hawaiian plants are social plants.
If you go look underneath the Hawaiian tree
There's all kinds of plants that grow under them.
Ferns and vines and shrubs and other kinds of trees
They all grow together under the Hawaiian tree.
But the non-native plants are antisocial trees
like the kiawa ore the eucalyptus or the ironwood.
Go down to the beach sometime and look at
the ironwood tree, the mature ironwood tree,
nothing grows under there.
They don't like anybody else except
for one species, their own kind.

3. Untitled by Alexis K. Lopez

I didn't hear the speakers' names
due to the torrent rains.
We went to the lo'i in the rain.
I hurt my foot and was in pain,
saw the plants, trees and stream,
Thought the controversy was just a dream.
Why can't both sides agree,
to share this 'aina is our destiny?

Unit: Cosmogony
Topic: *Kanaka maoli*

A RESPONSE TO "HAWAIIAN COSMOGONY AND DERIVATIVE BELIEFS"

(Lecture by Prof. R. Kawena Johnson, July 6, 1992)

PART I: INTRODUCTION

Despite being a former student of Professor Johnson, and my years of learning and experience in Hawaiian Studies, she continues to amaze me with her knowledge and intellect. Consequently, I appreciate every opportunity to learn from her, which I certainly did on July 6. This response will focus on how Prof. Johnson's presentation affected my academic understanding of *kanaka* cosmogony, and its subsequent effect on my presentation to my students. The latter will center on the article "The World View of the Kanaka Maoli" that I wrote and last revised in August 1991.

The purpose of the "The World View" is to aid in the review of traditional Hawaiian concepts so that all students have a common starting point for the course. This is critical, for my "Hawaiian History" course is not a history of the state, but rather a history of the *kanaka maoli* since contact. In order to understand the changes in the *kanaka* society, the students must have a common knowledge of pre-contact Hawaiian society.

The essence of "The World View" is a set of ideas which derive from the text of the "Kumulipo," a genealogical chant composed around 1700 for the new-born chief Kalaninui'Iamamao (the great chief whose supremacy distances him from all others). At the most obvious level of *kaona* (underlying meaning), the chant uses the metaphor of the creation of the universe to describe the creation of the infant chief. The *kanaka* philosophers, *kahuna* (priests) and *ali'i* (chiefs) who served as the *haku mele* (composers), skillfully wove in various concepts and beliefs that comprised their world view. However, the "Kumulipo" is neither comprehensive nor solely authoritative in this regard.

These two facts were accounted for in "The World View of the Kanaka Maoli" article On page 2, I wrote that the "Kumulipo" allows "a glimpse into one idea of how the world and life originated." Due to Prof. Johnson's presentation, however, I realized that not only was my statement a minimal note, but that the remainder of the article gave the "Kumulipo" too much weight in the reconstruction of traditional concepts. To correct this disparity, I should more strongly emphasize that there are other Hawaiian cosmogonic views and that the article is not the sole authority--a "Bible" as it were--of Hawaiian religious thought. Perhaps the following lines will be an improvement:

> The "Kumulipo" chant is one of several sources that allows us to reconstruct the beliefs of the *kanaka maoli* in regards to the

creation of their universe. Keep in mind that these sources all include concepts unique to themselves but also share other ideas between them.

Then again the various sources sometimes contradict each other, but this is a problem only if we insist that a sole idea can be authentic, in which case all the competing ones are false. Surely you can understand that diversity of thought is not only common, but natural, in every society. It's not our task to judge which one idea of several may be authentic, but to accept that all are authentic.

The following survey of traditional *kanaka* society includes many ideas and "facts." Much of it is based on the world view as depicted in the "Kumulipo." However, do keep in mind that this one chant was never intended as a sole authority, and that there are alternate views and "facts" to be found in other chants and stories.

Having made this qualification, I now move to four points of substance. Since composing the article, I have always been a little uneasy about my interpretation of the "Kumulipo" but lack of time and other demands kept me from doing further research to verify my thoughts.

In listening to Prof. Johnson's lecture, I saw that my uneasiness was well justified and that I should do some additional revising of the article. Specifically, on page 2, several statements that help to set the cognitive foundation for the entire article, need to be changed. The first reads as follows:

The 'Kumulipo' states that there was an original pair of forces, male and female, who mated and gave birth to the cosmos.

Based on Prof. Johnson's lecture, I should rewrite it to read:

The 'Kumulipo' states that out of the original dark source-slime was the earth, darkness, and night formed. The dark night gave birth to Kumulipo, the male power of the universe, and Po'ele, the female force. This original pair of natural cosmic forces mated, giving birth to several life forms. Later, other manifestations of these same two forces repeat the mating and birthing process (Beckwith 50; Johnson 26).

In "The World View" the sentence to be corrected is followed a few lines later with these statements:

Given this animistic process of creation, several significant ideas are derived:
1) the *mana* of the first cosmic pair was passed to each generation, so everything in the world possesses *mana* ;

> 2) all items descended from the original pair, meaning they are all related;
> 3) all things were born and are thus animate, so canoes, stones, streams, and land were all alive.
>
> These are the most powerful ideas that served to guide and regulate Hawaiian thought and practice. (Underscoring from original.)

With the first revision stated above, items 1) and 2) in this passage need to be changed as well. These are my proposed rewrites:

> 1) the *mana* of each cosmic pair . . . , etc.
> 2) all items descended from a "parent-pair" (Beckwith 50), directly or indirectly, . . . , etc.

Incidentally, for item 3) I intend to cite parenthetically Dr. Richard Kekuni Blaisdell as a source (see the bibliography section for the citation).

Of course, there are other items that need to be reviewed and perhaps rewritten. However, the items discussed above appear to be the most significant and the most in need of work.

PART II: PROCEDURE

Before suggesting possible uses of the article "The World View of the Kanaka Maoli," it should be pointed out that at the Kamehameha Secondary School where I teach, the Hawaiian History course is a senior-level course, although a few juniors fit it into their schedules. It is a semester length course, as is the Hawaiian Culture course, which is taught at the freshman level. Both classes are mandatory for graduation, together making up the year-long Hawaiian Studies requirement.

The culture class generally covers the traditional Hawaiian period while the history course covers the post-contact era. By the time the students reach me, most have had Hawaiian Culture, but from 2-3 different teachers, and with a lapse of 2-3 years between the two required courses. In addition, a few others may have entered Kamehameha after their freshman year and not taken the culture course. Thus, it is imperative that I review the traditional culture at the outset. I issue the article to my students as the primary text source.

A) The simplest application--and least time-consuming--is to have students follow-up with small- and/or large-group discussions.

B) In conjunction with learning about the five major social institutions, the students will identify significant aspects (e.g., values, behaviors, symbols) of each major institution. The process will be easier if students are divided into five groups and assigned to one institution. A representative from each group may orally report its findings to the entire class.

C) Assign each student to one of the four major gods (Kane, Ku, Lono, Kanaloa) and possibly Pele and Papa. The objective is to produce a graphic chart of the major *kinolau* (body form) of these spirits. They are expected to use the article as a source but are also encouraged to utilize other sources, particularly Handy, Handy and Puku'i; Johnson; Malo; and Kamakau (see next section). An example sheet is included as Appendix A.

PART III: REFERENCES:

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Bishop Museum Press, 1991.

WRITTEN BY: R. Kawika Makanani

Unit: Migration
Topic: Polynesian Voyagers

INTRODUCTION:

What do the Pilgrims, the Oregon Trail and the Polynesian Voyagers have in common? They were migration/movers or settlers. Before we consider on the world's greatest migrations, stretch out and practice an overview of the Pacific:

A. Big circle - Equator

B. Put in Siberian Asia - Alaska at the top, Hawaii, New Zealand, and the Polynesia Triangle.

Today, before we consider the Polynesian Voyagers we will examine the Pacific Golden Plover or Kolea.

OBJECTIVES:
A. Review basic Pacific geography including plate tectonics.
B. Introduce the study of Hawaiian sea birds.
C. Introduce the study of Polynesian Voyager migration.

PROCEDURE:
A. Students will review and demonstrate physical/written basic geography of the Pacific.
B. Students will describe the basic migration patterns of the Plover.
C. Students will make generalizations about the migrations including causes, methods of migration, and hazards.

REFERENCES:

A. "Hawaii Nature Focus" issue #3, Pacific Golden Plover
B. Hawaii and Pacific Islands - National Wildlife Refugees

WRITTEN BY: Carl Sorbo

WORKSHEET

1. Why do Plovers migrate?
2. Describe the Pacific Golden Plovers migration patterns.
3. The mortality rate for migrating birds can be as high as 70%. What means might the Plover use to aid in their navigation on these migrations?
4. Extra credit - Pelagic or open ocean birds such as the Laysan Albatross can spend several years at sea without contacting land. Consider such aspects as flight patterns, sleep/rest, water, etc.

Suggested Responses:

3. A) Continental drift indicates original distances were less
   B) Stars may be used as guides
   C) Land marks
   D) Ability to "sense" magnetic north
   E) Infrared light - heat - may give direction
   F) Behavior may be learned
   G) Air/sea currents may be guides

Unit: Traditional Hawaiian Society Grade level: 6,7,8
Topic: Voyaging and Migration

Introduction:

This week has been very stimulating and interesting. The focus has been primarily on the origins and early settlement of the Native Hawaiian peoples in Hawaii and their relationships with the islands and peoples of Polynesia through literature, specifically the Kumulipo Chant, archaeology, migration and voyaging through the Hokule'a and the Falls of Clyde sailing vessels, Native plants and the Kanewai Lo'i, and Washington Place. I will leave the discussion by Noel Kent until next week if that is alright.

As I write this paper, I am still a bit uncomfortable or unsure about the format we are supposed to use in writing these papers. I have tried to include a short summary of the past week and I then chose those areas I have comments about. I do not feel comfortable writing lesson plans for other teachers as each teacher has his/her own style in presenting information to students. The plans may become meaningless to a teacher who teaches on another island as the students and resources are different. There is so much talent within our group of twenty-nine that I am sure that each teacher can adapt the information to the specific needs of his/her students. I have tried to include resources that I am familiar with rather than create specific lesson plans.

SUMMARY

I found the discussion by Rubellite Johnson very stimulating. I became so involved in what she was saying that at times I often forgot to take notes! She has such a wealth of information that is truly above me because it is so integrated with other disciplines that I have not been in touch with for a number of years. One concept that really hit home with me was the "theory" that not only all of Polynesia but all of mankind came from the same source at one time. How wonderful it would be if this concept could be accepted throughout the world and its positive impact on racial relationships. Oh well, there go my idealistic thoughts!

One experience that I would like to share concerning the origins of the Native Hawaiian peoples is from a trip I took to New Zealand with my family in 1990. We were with a Maroi friend at the very top of the North Island of New Zealand when he pointed out the place that the Maroi people believe was the "jumping off point of the spirits of the ancestors called Havaiki. A really wonderful feeling came over me as I stood looking at that scared site because I knew it linked the Maroi people with the Hawaiian people. Being able to actually be at that place was quite an honor for me.

I usually do not teach the history of Hawai'i beginning with the Kumulipo, because feel overwhelmed with the amount of material I am "supposed to cover" in the seventh grade curriculum. I do make the connection of Hawai'i with the rest of Polynesia through the migration and voyaging units. Perhaps the ideal teaching situation would be to team teach with say the Language Arts Teachers and include the literature of Hawai'i and Polynesia within that subject area.

The archaeological problems within the state of Hawaii are truly a concern for what remains of an ancient Hawaiian culture in today's society. My biggest challenge in regard to teaching this area within the context of Hawaiian History is to instill the significance of and respect for the sites. Once the sites are destroyed by either development or natural causes, they are forever gone and Hawaiian History becomes only something in a book or on paper. Archaeological sites help to make what is learned in the classroom become "real" as long as the cultural story is told at the same time. I am lucky because Lana'i is still rich in sites. The problem becomes one of knowing what the sites may have been like, since very little research has been done on Lana'i. As the island becomes more developed, I hope more scientific as well as cultural information will be learned and shared. The knowledge of the Kupuna is of most importance to learn today as they are a resource that will not always be available to us. I have found that the Kupuna on Lana'i will share information if they are asked and approached in a respectful way but they will not necessarily share what they know automatically with anyone.

When archaeological research is done it becomes important to know who will be doing the work and where the money for the surveying is coming from. Big bucks almost always talk. Often times archaeologists are hired by government or private developers just as a procedure in the permit process to develop an area. Of course the interests of those paying the bill will be represented. We cannot always trust the State, County, or private developers to be looking for the cultural or scientific information about a site. They are concerned about their projects costing the least amount of money for the best return, whether that will be a highway, hotel or other project.

For example, on Lana'i, when the County of Maui was going to make a new landfill area for trash and garbage, they had an archaeologist survey the area for sites. It was reported to the County of Maui that "nothing of significance" was in the area. A group of local Lana'i folks, through a community group called Hui Malama Pono O Lana'i, hiked the area and found several fireplaces and possible stone walls and/or agricultural terraces. We reported this in writing to Maui County who in turn found another location for the landfill. This is a good example of people empowerment within a small community. It is not always easy to be the "watchdog" for this type of activity.

When Emory (who wrote one of the only published books about Lana'i) did his survey of Lana'i in the 1920s, he included some of the cultural background from the local people of Lana'i at that time in his written information about certain sites. He also removed a lot of the artifacts and skulls of Lana'i to the Bishop Museum where they have stayed until present day. Currently we are in the process of having some of the artifacts returned to Lana'i. Emory's cultural information will give more meaning to the artifacts when they are on Lana'i.

Before the Manele Bay Hotel was built at Hulopoe Bay, some archaeological work was done by Steve Athens and Michael Kaschko. Among other information, scientific information from their archaeological work has determined that Lana'i was settled much earlier than previously known. Also the names of trees that no longer exist on Lana'i were found to have been growing there. This information was obtained from digging into a fire pit of a house site that visually was fairly meaningless to the layman. So even though this site is now under the hotel or completely destroyed, we, at least, learned a little more about Lana'i before it was too late. Of course the task still remains to preserve the more visual sites and to tell their story.

I agree with Tom Dye when he says that the cultural significance of archaeological sites needs to be recorded along with the scientific data. In this case the "science" becomes dead without the culture. This is where the students can come into the picture. I feel that it is our responsibility to "teach" our students the significance of sites if this is known. Respect for the sites is always visual. I tell my students that you would not go into another person's home and destroy their things or write on their furniture. The home of the Hawaiian people, who made the sites, was at one time the area around the sites and the archaeological sites that we see today. Knowing about , seeing, feeling, and respecting the sites are what I try to impress upon the students.

Procedure:

The activities I like to do in this area are on going. Some suggestions are:
1. Inviting Kupuna to come to the classroom to share their stories and histories about the island. Then I ask the Kupuna to go with us to visit certain areas that we talked about in the classroom. This can become a problem because a four-wheel drive vehicle is necessary to go to many of the areas. Hiking is always possible for the students but not always possible for the Kupuna. This procedure can be reversed with the site visit first and classroom second. Sometimes site visits and "talk story" go together. That way Kupuna do not need to come to school. (Not all learning is done in school.) When this activity is in progress try to have a tape recorder or video camera that the students can use for recording.

2. Oral Histories: Students are asked to do an oral history with an interview of either a family member or someone in the community. The oral histories are then transcribed into written format and bound together into book form. These books are then kept in the school library. They become historical records. Consequently, students become a part of history in the making. I tell my students that history is only from the perspective of the person who is writing or telling the history. Just because you read something in a textbook does not mean it is necessarily true. Check out the facts from other sources.

3. Archaeologists visit the classroom to discuss not only their job but other information they may be able to share with the students.

4. I have had small groups of students go with an archaeologist to do field work. This cannot happen consistently on Lana'i as there are no permanent archaeologists on the island. University of Hawai'i students, for example, have spent summers doing field work on Lana'i. Likewise, high school students have hiked and camped following Emory's maps and using Lana'i Kupuna as resources.

5. I did a unit on the Makahiki games in which students researched the different games, made the kukui tops, spears, maika stones, etc., and then played the games. Following that the students went to the Lodge at Koele and taught the guests to play the games.

The Voyage of the Hokule'a is one area I love to teach. Its relationship to the migrations of the Hawaiian peoples is so significant to this theme in the history of Hawai'i. I have been fortunate to have been able to have sailed on the Hokule'a in Tahiti, from Taltita to Papetee and in

Hawai'i from Lana'i to Moloka'i. Once you touch the Canoe in this way you "fall in love" with her! This love is what I try to incorporate into my teaching. While I was in Tahiti I helped to ready the Hokule'a for her return voyage to Hawai'i in 1987. Upon our arrival in Taltita, in March of 1987, we found the Hokule'a in "dry dock" in a huge shed with open sides and only a roof on the top of the shed and grass as the bottom of the shed. She was totally dismantled. For most of the next two weeks we sanded (by hand), painted, varnished, and re-lashed the entire canoe. We worked practically all day long while the Tahitian people "took care" of us. We lived with a Tahitian family in their home and it turned out being a first-hand experience with the Tahitian culture . I was able to really experience the modern cultural similarities and differences between the Tahitian culture and Hawaiian culture including language, types of foods, music and dance, religion, life style, and aloha spirit. I won't go into detail about these experiences in this paper but this opportunity along with my adventures on the Hokule'a in Hawai'i are the reasons I enjoy teaching Hawaiian voyaging and migration.

As you teach this unit in your classes I suggest the best resources are: 1. The crews that have sailed on the Hokule'a. Each island in the State has crew members. Some crew members will visit classes as a one time lesson while other crew members will teach or come in the classes for a sequence of lessons. Specific topics they may cover include navigation using the wayfinding method, the art of ancient Hawaiian canoe building or the culture of the Polynesian islands to which crew members sailed. For the names of the crew members contact the Polynesian Voyaging Society.

2. The Hokule'a itself: The canoe has sailed at least twice around the State for educational purposes. The students have been able to touch and feel the canoe going on it. For those who live on O'ahu you have the canoe most of the time at the Maritime Museum. For the rest of us, we will have to wait for her to travel around the State again!

3. Video tapes of the Hokule'a.

4. I have found that an overnight star watch activity can be lots of fun for students and educational at the same time. I am not sure if this activity can be done in Honolulu but on the neighbor islands it is possible. The students can spend the night at a school gym or a camp out at the beach or in mountains. The students can find different constellations in the night sky and watch as "the stars move" during the night. It is good to do this activity once during the fall/winter months and again during the spring/summer months and compare the differences in the night sky. You can obtain maps of the skies from the Bishop Museum.

5. Of course the best activity would be to take the students on a sail aboard the Hokule'a. I know this does not seem too reasonable at this time but in the future it may be possible as a second Hokule'a (named Hawaiiloa) is being built for future voyaging trips. Anyway be on the look out for this possible activity. It might become a reality!

The day we spent at Kanewai Lo'i was the most fun. We do not have running water or streams or kalo production on Lana'i. We are trying to save our native forests. I have found that when the students take "ownership" of a plant or area with plants, they really begin to care for the area. A project I did at our school this past year in regard to native plants was that each class in the Intermediate School planted a native tree/plant in the school yard. Each particular class is responsible for caring for the plant until they graduate (we have a K-12 school). The plants were given to the students by the Tropical Botanical Garden on Kauai. (I am sorry but I left the specific name and address on Lana'i.) The students became very caring about their plants. Hopefully next year we can plant different plants in the school yard and eventually have a garden of Hawaiian plants. This is such a simple project which the students really claimed as their own. It wasn't just some plants out in the wild somewhere or in books. Hawaiian values were also incorporated into this project.

This has been a very meaningful week for me. I have learned so much from the classes and also from the students in the class. I really gained a lot from the discussions with the guest speakers and my fellow "classmates." I am looking forward to an interesting week two!

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Lana'i A Rare Gift of Beauty (Videorecording) by Nalani Menton
(I am not sure where a copy can be obtained but I have a copy. This is an excellent video in which a group of Kupuna come to visit Lana'i from other islands and are shown around the island by Sol Kahoohalahla)

Written by: Lynn Kahoohalahala

Unit: Hawaiian Population
Topic: You Decide

INTRODUCTION:

The question of Hawaii's population prior to European contact has been a very controversial one. The most current figures used by most researchers today is between 200,000 - 300,000 people living in Hawaii before the arrival of Captain James Cook. Recently, a book published by a David Stannard is refuting these figures and puts Hawaii's population at somewhere between 800,000 and 1,000,000 people living in Hawaii at the time. This lesson will try to take the arguments of Mr. Stannard and make an attempt to see if what he says is valid enough to believe.

Before I begin to substantiate some of Mr. Stannard's arguments, I need to clarify that the statements made, and examples given, are purely those of this writer. Secondly, because most of the information given can be referred to as "educated" guesses, this writer has also "guessed" as to how Mr. Stannard's arguments might have some validity. Keeping this in mind, let us attempt to evaluate some of the arguments in Before the Horror.

The foremost of Mr. Stannard's arguments, is that, most of the data taken on the population of Hawaii was done visually by a Lieutenant James King in 1779, a Captain James Dixon in 1787, and a William Bligh at around the same time. The weaknesses of these estimates are that most of the observations were done on the coastlines of each island. Assuming that these men counted the natives, one has to wonder how many of the natives were either missed or recounted. The margin of error, together with the assumed mathematical calculations are quite questionable.

Another question that arises in Mr. Stannard's research is the depopulation of the islands, with the introduction of new diseases. I will not entertain this topic in this lesson. My sole purpose is to try to support his contention that the Hawaiian Islands could sustain a population of at least 800,000 native inhabitants before western contact. Using arguments from his book, as well as information from other sources, I will now begin to analyze the possibility of Hawaii, being able to support such a large population.

My first response to the population issues is whether or not Hawaii could support 800,000 inhabitants in terms of food. We all can agree that Hawaii was based on a subsistence economy, one that produced only what it needed to support life. Mr. Stannard states that the amount of food grown could sustain a population 5 times the predicted population of 200,000. Why would a system based on subsistence, produce more food than it could possibly consume? Hawaii was such an isolated region, the idea of growing crops for trade would not be feasible.

Was it possible to produce enough food for a population of 800,000? I say yes. My reasons are based on the premise that the Hawaiians did have the intelligence to distribute the population in such a way as to utilize the land and sea to the utmost; the concept of the ahupua'a, a self contained economic unit that met the needs of the people who used it; the concept of sharing food and goods within the ahupua'a on the same island and on the other islands; the concept of allowing the Hawaiians to move from one ahupua'a to another if they were not happy with the treatment received by their chief or alii.

When we look at land area today, what we see is the western concept of size. Modern transportation has reduced the size of the land tremendously. Our interpretation of living quarters is a three bedroom home, with two bathrooms, a garage and possibly a yard. The assumptions I make about the Hawaiians concept of land are quite different. They did not own land, therefore they did not occupy space forever. Their means of travel was by foot or canoe which obviously made the land area seem much larger in size than we see it today. The use of water i.e., (toilets, showers, washing dishes, cars, yards), was very different also. On Oahu alone, we can sustain a population of well over 1,000,000 with the water available there. The Hawaiians should have been able to sustain a population of equal size in terms of usable water, (farming, bathing, drinking). To further support Mr. Stannard's arguments, he estimates the population of Oahu to be under 250,000, at the time of Captain Cook's arrival.

It is said that the Hawaiians were such "dexterous fishers," that a day's outing would routinely result in a dozen canoes deeply loaded, some dragging nets too full to lift aboard. They had developed sophisticated aquaculture farms that produced additional thousands of tons of fish each year. Mr. Stannard continues, they were people who just as expertly farmed land-tens of thousands of acres, which surpassed anything of the kind we had ever seen during that time period. He also states that if Hawaiians had the agricultural and fishing competence as other Polynesians, they would have still been able to support a larger population than that which was viewed by the westerners.

The complex farming methods and the distribution of the population are just two examples of why I believe that Hawaii, before European intervention could sustain (and very possibly have) a population of 800,000 native inhabitants. Their skill and their use of the ocean resources, helps to support this assumption as well. The concept of sharing and using the land for everyone, ensures that a large population can survive. Although the exact amount of native inhabitants cannot be proven, one must consider that there may quite possibly have been a lot more Hawaiians living in these islands than has previously been recorded.

In conclusion, I would just like to comment on a few things not covered in this introduction. The first is that the Hawaiians were considered to be expert conservationists. There is evidence that they had knowledge of restoring the nutrients to the land for future planting. Their examples of terraced agriculture on sloping lands are still evident today. They developed complex systems of irrigation and water usage. But probably what sticks out most in my mind, is the complete use of resources without any waste. An example of this would be the coconut, (niu). The fruit could be used to eat as well as season foods. With the husk, rope was made. The shell was then cleaned and polished to be used as some sort of container. The leaves of the tree were used for shelter or windbreakers. And finally, the remains of the tree(or parts of it) were used for the fire.

The importance in determining the amount of Hawaiians inhabiting the islands in pre-Cook times seems trivial. But if we are to consider the Hawaiians as intelligent and contributing human beings to this world, then the population is very essential to the history of these great people. How many were really exterminated by western diseases? What type of political system did they have back then? Were their use of the land and its resources something we can learn from? And finally, whose father, mother, sister, brother, niece, nephew, grandparent, and so on, is not accounted for in the history books we use today? YOU DECIDE!!!

OBJECTIVES:

Purpose: The purpose of this lesson is to determine if Hawaii could sustain a population of 800,000 People before the arrival of the Europeans.

The student will:

1) Students will compare the different views of Mr. Stannard and other researchers on Hawaii's population.
2) The students will develop an understanding of what a subsistence economy is.
3) The students will analyze the way in which the Hawaiians used the natural

resources of the islands.
4) The students will strengthen their skills in drawing conclusions from information presented.

PROCEDURE:
1) Have students read Before the Horror, including the Critical Commentary and Reply on pages 105-143.
2) Have students read pages 34-36 in A History of Hawaii. .
3) Discuss with students the readings.

Questions for discussion:
1) What are the opposing views on Hawaii's Population before the Europeans?
2) What are some advantages of a subsistence economy?
3) Do you think Hawaii would be able to support a population of 800,000 people today?
4) Think of ways that the population might be distributed to accommodate that many people.
5) Make a list of what would be necessary to sustain a population of that size.
6) Write a short essay explaining why you think Hawaii could or could not support a population of 800,000 people before the arrival of westerners.

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WRITTEN BY: David Kagawa

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Unit: Western Contact & Influence on Hawaiian Islands
Topic: S.M. Kamakau's Attitude

Ruling Chiefs, written by Samuel Kamakau, is probably one of the most challenging works I have ever embarked upon. As I began reading the early chapters of this condensed volume, I found myself continuously getting lost among mazes of genealogies and family lineages. What ever attitudes or comments Kamakau has about the early Ali'i's, for this reader, are lost amidst his commitment to more carefully report the WHO's than the WHAT's or HOW's of the eight generation stretch before Kamehameha the Great. It's not until the chapter entitled, "Hawaii Before Foreign Innovations," that history is explored through the author's voice. After reading this chapter the first eighteen chapters make a lot more sense, since the commentaries Kamakau makes relate to the earlier stories of the Ali'i's he tells. It's at this point that Kamakau turns from being a reporter of history to an interpreter of it.

When Kamakau speaks of life in Hawaii prior to the arrival of western culture and philosophy, the reader notices a paradox. Kamakau is a Native Hawaiian, telling the histories of his people, of his land, and in his native language, yet had he not been educated at Lahainaluna, a missionary school, such work would not be available to us today. Here, Kamakau speaks of the good and the bad -- the real and the fake -- with respect to the old and new. These themes are explored in the ways indigenous people lived before western contact, and then how they were affected afterward. Kamakau reveals his own values in this discussion, because he shares what he considers is the good and bad about both cultures.

Proudly, for example, Kamakau explores the inherent strength in mind and body exhibited by the early Native Hawaiians. According to the author, the success of the people both pre- and post-western contact thrust out of the land on which they lived and worshipped:

> Cultivation of the land was their main industry. With their hands alone, assisted by tools made of hard wood from the mountains and by stone adzes, they tilled large fields and raised taro, sweet potatoes, yams, bananas, sugar cane, and 'awa. . . Always the first food of the harvest was offered to the gods (Kamakau, 1992: 237).

Kamakau gives detail upon detail of the practices early people used to sustain their lives. Everything from fishing, to the craftsmanship involved in building a home, to preparing fibers to make fish nets and sails, to the art of canoe making are established as the authentic elements of Hawaiian history -- the truth. Kamakau also reminds us that the Kumulipo reveals the truth about the origin of life, and that navigational and agricultural techniques helped arrange the intelligent lifestyles that ancient Hawaiians enjoyed.

The most important aspect of any man's/woman's existence, is her/his sense of identity. How can we carry on when we do not have a firm connection with where we've come or what our ancestors were about? When the author explains the importance of the Nauwa houses, where genealogies were traced and taught, he makes clear why the precision in his earlier chapters to chart family members and their relationships to each other. The tracking of one's family allowed individuals a sense of identity, which gave them a sense of purpose in life - to perpetuate that lineage. This effort still goes on today, as family reunion t-shirts worn by attending family members and proudly displaying the family name can confirm.

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Finally, relating to the more positive truths about the early Native Hawaiians, Kamakau talks about the character of the early people of the islands, explaining that it was their kind and peaceful disposition that initially secured their survival. Described as a peaceful people, the author tells of early days when the commoners would often re-situate themselves to a new land and under the rule of a different chief to avoid the abuse or violent behavior of their own chief. According to the author, there were those chiefs who thrived on a life of violence and subjected their following to this existence as well. Generally, however, Kamakau observes: "The people were kindhearted, affectionate, and hospitable, quick to learn and to carry out what was taught them," (244). And as other writers have echoed, these qualities left the Native Hawaiians vulnerable to the influences of and eventual takeover by foreign powers.

Kamakau speaks with pride about the culture and way of life indigenous people shared prior to foreign innovations. At the same time, he balances these truths with other, less-than-acceptable practices. For instance, many of the attributions Kamakau makes for the decline in population relate to pre-Western influence. For example, Kamakau identifies violence as one of the main problems of early society. Revenge between families carried over from generation to generation, and as Kamakau reports, such "inhuman slaughter was one of the causes of depopulation of these islands," (233).

While present-day scholars will argue that infanticide was essentially non-existent, Kamakau insists that it was in fact a practice of the day. This English translation of Kamakau's original piece does make the distinction between the termination of a pregnancy and the termination of an infant's life. That the translation does make this distinction, implies that Kamakau was aware that both instances did occur. Again, he submits that this "evil practice" (234) contributed to the decline in population. What is unclear, however, is how significantly these practices (i.e., vengeance via death and infanticide) did make an impact.

How did things change when foreign ships began to outline the shores of the islands? According to the author, a number of diseases and pestilence wiped out substantial numbers. Bringing with it venereal diseases, Cook's voyage is always charged with spreading these diseases to the Island people. Subsequent voyages brought epidemics of measles, colds, headaches, coughs, and smallpox. Coupled with their exposure to these diseases after birth, children conceived at the time these epidemics hit experienced a weakened immune system, which resulted in a high infant mortality rate. To date, this is still the least contested explanation for the enormous drop in population.

The lives of the Native Hawaiian people were polluted in other ways as well. Missionaries, Puritan and Roman Catholic, came to save the savages. They redefined for the people what religion and worship was. Foreign investors came in and redefined where the people should live, how they should live, how much land they should live on, and how they should use the land. Foreign powers redefined the system of government under which the people should live. Every aspect of the native people's lives were redefined by forces completely unaware that life could function successfully without them. At one point, Kamakau remarks:

> To the foreigners the establishment of a constitutional form of government was very gratifying. Perhaps they foresaw the passing to them of the land under the constitution and its laws, and the benefits which the government and the chiefs would share with them, leaving the old natives of the land slavish people whose voice was scarcely heard and whose petitioning was but a useless journey for all the

> attention they got (377).

And indeed Kamakau's insights proved prophetic.

The end of this chapter leaves a set of tragically ironic statements with the reader regarding the influence of what we can agree now was the most persistent western influence - the United States. Kamakau concludes this chapter by congratulating the U.S. for the gifts it has bestowed onto the native people:

> . . . for the gift of Christianity to this people of our country is indebted to America. It has shown itself a kindhearted country and a father to our government, before the time education was here and ever since we have become a Christian people. Moreover, America has never tried to take over Hawaii to become a part of her territory. (243)

A statement like this makes the reader wonder what Kamakau was thinking at the time. . . what any of the Hawaiian people were thinking at the time. How was it that the United States made such a strong impact without being perceived as a threat? Didn't any of the "innovations" they introduced, or better yet, imposed, violate the truths by which the native peoples lived? How is it that the native Hawaiians, who daily conducted rituals of their own ethic of work, worship, dress, etc. for hundreds of years, could allow a foreign element, such as the United States, to convince them to abandon these practices for a more "civilized" way of life? How could Ka'ahumanu have been so overcome by the missionaries as to evangelize her own people, betraying them by invalidating what has always defined their truth. How could Kamehameha III have allowed a constitutional monarchy to essentially reduce his reign to nothing? If both leaders were indeed as strong and powerful as Kamakau (and others) submits, how could they have become puppets of this foreign element and allow it to redefine what is right for the people? Kamakau praises the United States for its technology and for its protection of the Hawaiian Islands against foreign takeover, but what good really came from these things?

I know after reading Kamakau's book, I have more questions than insights into the histories he tells. This reading stimulated a lot of thought within myself; yet I still find many areas that do not make sense. I have tried to consider the histories told herein through a non-western perspective. I think this is perhaps impossible. I want to ask HOW could the Native people have let the things happen to them that I believe now define FOR them who they are and how they live today, and I want to know WHY they didn't extinguish these foreign elements. Thus far, my investigation of Hawaiian history tells me that no one historian can answer this. I had hopes that of all people, Kamakau could -- being that his sensibilities are rooted in Hawaiian tradition. Perhaps I need more training in knowing how to read this piece, but there is too much presently that makes me only wonder, and not KNOW.

WRITTEN BY: Pamela J. Oakes

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Unit: Hawaiian Population
Topic: Merits of Estimations

INTRODUCTION:

How many people were living in Hawaii in 1778 when the first white men arrived in the Islands? The conventional belief is that the number was somewhere between 200,000 and 300,000. This figure is based upon the first recorded estimate by a Western observer - the estimate of Lt. James King, who was promoted to Captain after Captain James Cook's death at Kealakekua, Hawaii in 1779. Lt. King made two estimates. The first was a conjectured 500,000 following a brief survey of the Hawaiian islands with other parts of the Pacific. The second estimate of 400,000 is based on what Lt. King had seen of the islands - either by sailing past them or landing briefly on certain parts of them. Let us scrutinize Lt. King's quotes:

> The interior parts of the country are entirely uninhabited; so that, if the number of the inhabitants along the coast be known, the whole will be accurately deter-mined. The other is that there are no towns of any considerable size, the habitations of the natives being pretty equally dispersed in small villages, round all their coasts. It is on this ground, that I shall venture at a rough calculation of the number of persons in this group of islands.
> Kealakekua, on the island of Hawaii, is three miles in extent, and contains four villages of about eighty houses each; upon an average, in all three hundred and twenty; besides a number of straggling houses; which may make the whole amount to three hundred and fifty. From the frequent opportunities I had of informing myself on this head, I am convinced, that six persons to a house is a very moderate allowance; so that, on this calculation, the country about the bay contains two thousand one hundred souls. To these may be added, fifty families, or three hundred persons, which I conceive to be nearly the number employed in the interior parts of the country, amongst their plantations; making in all two thousand four hundred. If, therefore, this number be applied to the whole extent of coast round the island, deducting a quarter for the uninhabited parts, it will be found to contain one hundred and fifty thousand. By the same mode of calculation, the rest of the islands will be found to contain the following numbers:

Hawaii	150,000
Maui	65,400
Oahu	60,200

Kauai	54,000
Molokai	36,000
Niihau	10,000
Lanai	20,400
Lehua	4,000
Total of inhabitants	400,000

I am pretty confident, that, in this calculation, we have not exceeded the truth in the total amount.

There have been others who have made population estimates that contradict Lt. King's figures. The following are some of the disputed figures and its estimators:

Captain George Dixon	1787	200,000
William Bligh	1779	242,000
Captain V.M. Golovnin	1818	200,000
Robert C. Schmitt	1971	250,000

To sum up, all the evidence available to us regarding the credibility of Lt. King's 1778 population estimate points in precisely the opposite direction from that which most subsequent writers have alleged: King's 400,000 estimate was, if anything, a serious under estimate of the actual figure. While it is true that any estimate of the entire archipelago's population based on extrapolation from a first-hand count of a single small area is fraught with risk, it is in fact the procedure that has under-girded every previous estimate from King to Schmitt. Given the limited data available, it is unavoidable that any estimate began with King - and the discussion of King that has just preceded is, by far, the most detailed analysis ever attempted.

On Monday, July 17, 1992, professor David Stannard of the University of Hawaii at Manoa proposed to us in his lecture that we now test the possibility that the pre-haole population may have reached 800,000 or more by asking three crucial questions about this new range of estimates: (1) Is it possible for the population to have grown to such size from the time of the first tiny Polynesian settlements? (2) Can the Hawaiian islands have fed and otherwise supported this many people? (3) What happened to the people - is there anything that credibly can be said to have reduced such a seemingly enormous native population down to barely 40,000 by the early 1890s? Professor Stannard surprised us perhaps only because of our own blind acceptance of the conventional estimates and a feeling that the effects of introduced diseases can't have been that devastating. After listening to Dr. Stannard I was convinced that his figures and conclusions do not collapse when subjected to objective methodological scrutiny...Its scholarship is persuasive and sound, although its tale is grim.

To better understand Dr. Stannard's position on a much higher population density during pre-haole contact, the three crucial questions previously mentioned need to be discussed: (1) Is it possible for the population to have grown to such size from the time of the first tiny Polynesian settlements?

> " ...sometime at least as early as the beginning of the second century A.D. there was in Hawaii a deliberate human settlement. Assuming that twin hulled Polynesian voyaging canoes were capable of carrying 80 to 100 persons and using 100 people as a model; This model which produces an annual growth rate of 1.23 percent and a doubling time of 57 years, with life expectancy of 30 years with one out of every four infants born dies before its first birthday; such a model would produce a population equaling Schmitt's 1778 estimate of 200,000 to 300,000 by the late fifth or early sixth centuries; by the later part of the seventh century such a growth rate would already have pushed the population past 3 million."

(2) Can the Hawaiian islands have fed and otherwise supported this many people?

> "...A population of 800,000 in pre-haole Hawaii, for example, would have meant a population density of about 124 people per square mile - or, if 90 percent of the population lived along the coastline, 903 people per coastal mile. A population of one million would have meant 155 people per square mile or 1129 per coastal mile, again, if 90 percent of the population were concentrated in coastal areas. Even in the 19th century, when Hawaiian agricultural skills were far less than what had been in pre-haole times, Hawaii easily could have fed over a million people with less than two percent of the land being put into combined dry-land and wet-land taro production."

(3) What happened to the people - is there anything that credibly can be said to have reduced such a seemingly enormous native population down to barely 40,000 by the early 1890s?

> "...Just a hundred years after European contact, the native population of Hawaii had fallen to less than 48,000. By the 1890s it was under 40,000. That implies a 4 or 5 to 1 depopulation ratio over the course of a century if Scmitt's 1778 estimate is correct or a more than 8 to 1 depopulation ratio if King's 400,000 figure is correct. If Schmitt's estimate for 1778 is correct, the decline was about 40.8 percent after 50 years of contact, and 78.8 percent after a century of contact. If King's estimate for 1778 were correct, the population would have declined by about 66.5 percent 50 years after contact, and 88.1 percent after a century of contact.

On pages 47 and 48 of his book, Before the Horror, Dr. Stannard cites numerous examples of disastrous depopulation of indigenous peoples after Western contact.

A standard overall depopulation ratio of at least 20 to 1, from the time of first contact to the leveling-off point - usually about a century after contact - can commonly be: counted on. In almost every case studied, the highest rate of decline by far has occurred in the years immediately following first contact.

PROCEDURE:
Before offering suggestions for classroom learning, the Hawaiian History course at Saint Joseph's High School is offered to juniors and a few seniors who must fulfill this requirement before graduating. It is a one year course. Hawaiiana is a cultural class and is offered in the seventh grade.
A. Research: Assign students to research the conventional estimates of the pre-1778 population figures of 200,000 to 300,000; including the estimates of the following: Lt. James King, William Bligh, Capt. V.M. Golovnin, and Robert C. Schmitt.

Assign students to research the estimates of pre-1778 population figures of 800,000 by David Stannard.
B. Graph: Require each student complete a Trajectory graph. (see attached sample)
C. Debate: Assign students into debate teams to resolve: the merits of the pre-1778 conventional estimates of 200,000 to 300,000 vs the merits of the pre-1778 population estimate of 800,000.

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WRITTEN BY: Chris Wada

Unit: Hawaii's Population
Topic: Before the Horror

Introduction:

As an undergraduate student my focus was on Modern European History. One area of interest was World War II on which many books and histories were written. All of my studies were based on incomplete information. With the publication of The Ultra Secret it became known that the German and Japanese secret codes had been broken and the Allies had been aware of military secrets from a very early date in the war. In light of this information any analyses of the war had to be revised.

Complete revision of our understanding of Hawaii based on new population figures is now called for because of the book Before the Horror by David Stannard. The standard population estimates for the Hawaiian population at contact are 250,000 to 300,000. Stannard estimates 800,000 to 1,000,000. As Stannard concludes in his fascinating book,"...once the reality of these larger numbers is admitted, major revisions will be required in every aspect of both pre- and post-haole Hawaiian history."

Objectives:

1. Students will consider and report on population estimates based upon Stannard's Before the Horror.

2. Students will question and revise their opinions about Hawaii's population.

General Class introduction:

1. Considering Hawaii's present population, first tell me what life would be like if there were 10 times as many people living here. (Opportunity for class response or small group cooperative activity)

2. Recent research has shown that the old estimate of 1,000,000 Indians living in the continental USA should be revised to 10,000,000. Hawaii's population was estimated at 100,000 to 300,000 with 250,000 as the most common estimate. If there were 10 times that many Hawaiians, how many would there have been in 1778?

The estimates for Hawaii are not that high. David E. Stannard does estimate in his book Before the Horror that the population was 4 times as large - 800,000 to 1,000,000. How would this larger population affect our understanding of Hawaiian history? (May be discussed/brainstormed now or as a later lesson after investigating Stannard's estimates.) Today's lesson/activity will give you the opportunity to test and report on Stannard's estimates.

Procedure:

Teacher could follow three options at this point which include:

A. lecture lesson based on Stannard
B. Individual worksheets
C. Group cooperative research/presentation

The Basic Questions are:

1. Could the early estimates/reports of population been wrong?
2. Could a 1778 population of 800,000 collapse to the 1832 census level of 130,000?

KEY CONCEPTS

1. Estimates were based on Leeward observations which predict similar population density for entire islands. District size which must reflect political and military strength indicates greater population on the Windward coast (see Stannard pages 17-23). Also recommend reproducing map on page 20. The fact that the water supply and productivity of the could support a much greater population is also a key factor in Stannard's estimate of population (see also pages 127-131).

2. Two key false assumptions were made. They were that there was a large uninhabited coastal section and no major inland populations (see pages 23-26).

3. Beginning with a population of 100 in the year 100A.D. and a growth rate of .9 percent (.009) for 300 years and .52 percent after 400A.D., a population project of 800,000 by 1778 works. See page 37. Note a .009 growth rate averages only 1 birth per year for the first 100 years. This is an opportunity for students to create population growth graphs.

4. A population collapse from 800,000 to 130,000 follows the standard trajectories shown by other impacted cultures and agrees with accounts of Hawaiian population collapse (see pages 49-58). Diseases not only reduced population, but also adversely effected the fertility and birth rate (see pg.. 69-74).

OPPORTUNITIES FOR FURTHER DISCUSSION ON HAWAIIAN POPULATION ARE FOUND THROUGHOUT HIS BOOK. AS STANNARD CONCLUDES THE "DEBATE HAS JUST BEGUN."

References:

Before the Horror by David Stannard.

The Population of Hawaii

On the Eve of Western Contact

Written by: Carl Sorbo

Unit: Hawaiian Islands Discovery
Topic: Perspectives on Captain Cook

INTRODUCTION:

THE DEATH OF CAPTAIN COOK - KA MAKE 'ANA 0 KAPENA KUKE

When students learn about the discovery of their islands it is from one perspective and one perspective only. When most teachers teach about the discovery of our islands it is on one perspective and one perspective only --- the Western perspective. The main reason for this is our State textbooks are of that point of view and many teachers do not have sufficient background in the area. The textbook is the bible. In the D.0.E. textbooks I have used as main text or supplemental reference, Captain Cook is presented as a benevolent ship Captain with the highest moral character. He understood the native peoples and marveled at their accomplishments. He tried to instill his beliefs and morals on his crew and tried to keep them from sleeping with the native women for fear of spreading venereal disease. Cook never had to use much force with these native people because of his superior understanding of these simple People. This is good and well, but the descriptions of the natives aren't too flattering--- Hawaiians stole, couldn't be trusted, their women slept with anyone for anything, they were primitive in beliefs and in society, simple people who knew nothing about trade. So when you read about Cook's death, you tend to wonder how a great man like Cook could have been killed by a savage primitive people. You also ask, "What kind of people would think about harming such a man?"

Well, growing up hearing and reading these stories did make me think about things like this. I didn't like what was written about the Hawaiians. I also knew most Hawaiians did not have such great respect for this man. Most blamed him for introducing us to the white world. The pictures "painted" about native chiefs were very "ugly." Hawaiians were often compared to Blacks and Indians and in the worst way possible. I could not believe and could not accept this, although we were taught that this must be close to the truth because it was properly researched by using first-hand written accounts. But, of course, we weren't told by whose hands it was written. And, furthermore, don't trust Hawaiian accounts because they had no written language to document things like this. Therefore, it was up to me to find the answers.

Because most of the texts and books written on this topic relied a lot on Western written accounts, I had to find accounts that were written by Hawaiians or writings by individuals who interviewed Hawaiians alive at that time. Let's compare these two brief versions:

"The Western (White man's) View?"

Cook heard that one of the Discovery's boats was taken by Hawaiians. His plan was to take King Kalaniopu'u as hostage until the boat would be returned. This plan would have worked (he did try this in Tonga with success) if not for the suspicions of the Hawaiians. Captain Cook told his men to shoot only on his command. Offshore there was firing. Cook saw the massive Hawaiian crowd getting restless. He turned to signal to his men to go back to the ship. The crowd drew closer and Cook fired warning shots. He turned again and a native hit him on the back of his head. He fell. The natives heard him groan and knew he was not a god because he showed pain. Another native stabbed him and Cook died.

Here is the "Hawaiian Account." Captain Cook's crew mistreated many chiefs and natives. On the last day, Palea a chief, who knew that Cook was not Lono, wanted to take a boat for its nails. When Captain Cook discovered this he was angry and wanted it back. He decided to take Kalaniopu'u, the king, as hostage. The people feared for their king's life, because of previous mistreatment to other chiefs, so they became suspicious. Kalaniopu'u was detained by the chieftess Kalola, after she heard of one more chief being slain. Captain Cook attempted to pull Kalaniopu'u by his arm but another chief prevented this. Cook used his sword and slashed that chief on the face. The chief then clubs Captain Cook. Cook falls and is stunned. He groans, thus the Hawaiians know he was not a god. The chief then ends Cooks' life. Four other white men were killed but the rest fled back to their ships. Many Hawaiians were killed.

These are only two brief versions of the death of Cook. Other Western accounts show Cook's great combative skills and Hawaiians as unmerciful savages, other Hawaiian accounts show Cook and his men firing on the Hawaiian crowd killing many men, women, and children. No matter which one you choose, a definite comparison can be made.

Here are some interesting comparisons:

In general, the versions are similar up to where the actual fighting begins.

Most Western accounts prove Captain Cooks' good morality. He never participated in immoral acts that his men did. He never took a woman with him. But in the Hawaiian accounts, a chieftess by the name of Lelemahoalani was given to Cook by her mother Kamakahelei. (She was also the sister of Kaumuali'i of Kaua'i.) Cook slept with her.

In the Western version, he was attacked when he wasn't looking and died a Hero. This identifies the Hawaiians as cowardly. On the Hawaiian point of view, Cook aggressively attacked unarmed Hawaiians.

In Western accounts, most Hawaiians, especially chiefs were not to be trusted and were not too intelligent. In Hawaiian accounts, the chiefs were heroic and tried their best to be fair and respected the newcomers.

Whatever the White man did not understand was savage and evil. Hawaiians had no values and went by whim. They had no values or society. On the other hand, the Hawaiian did have their own values, religion and society. Stealing was a bad thing to Hawaiians, but if you stole and weren't caught, you were skillful and heroic. Sex was mainly a procreative act, but also was not seen as nasty. Another viewpoint is when the sailors came, the people believed them to be gods. A woman would make love to a god to please him and maybe conceive a god's child. Of course, the White man saw this as prostitution. Later with trading it became somewhat like it, although, in Kamakau's text, he says the women fell in love with the White men and the general Hawaiian public did not like it.

Many more comparisons can probably be found but these are some main points to discuss. You must have both points of views so that a broader perspective of things can be seen.

PROCEDURE:

It seems like things haven't really changed. I see the same kind of reactions from my students when we read about Captain Cook. To try keep objective, I pass out copies of the Hawaiian account on discovery and a Western account. Students take it home to read and write down comparative comments. They bring it back to class for discussion. And finally a closure.

If the teacher doesn't want to spend a couple of days on this topic, then the teacher can read the excerpts or choose excerpts that are readable to the class and have a discussion for that class period.

A problem is that most of us were raised more western and it will be easier to understand the Western accounts. A strong emphasis should be placed on Hawaiian values and society so that students will have a broader understanding of the situations in the topic discussed.

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Kahananui, Dorothy M. Ka Mo'olelo Hawai'i. Honolulu: University of Hawai'i Press, 1984.

Kamakau, S.M. Ruling Chiefs. Honolulu: Kamehameha Schools Press, 1992.

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*various State texts, i.e.. "Shaping Modern Hawaiian History," "Modern Hawaiian History," "Hawai'i: The Aloha State," "History of Hawai'i."

WRITTEN BY: Keoni K. Inciong

Unit: Hawaiian History
Topic: Captain Cook

Fact or Opinion:
Who was Captain Cook?

Introduction:

Captain James Cook has long been noted as the greatest explorer of the Pacific 0cean during his time. But really, who was James Cook? Was he the great civilizer of savages within the Pacific, or was he responsible for the destruction and genocide of a great people known as the Hawaiians? This lesson will try to present both sides of the story and let the students decide for themselves.

The Western concept of the explorations of Captain Cook leads us to believe that he was a great explorer of the Pacific Ocean. Even today, the maps that were developed by Cook are used as instruments of navigation. His voyages around the world and to the Arctic Ocean have brought fame and recognition to both himself and his country. He was indeed a very special man.

Although the world recognizes the significant deeds of Captain Cook, there are people in the Pacific that are not so joyous, the Hawaiians to be more specific. Why would a people who were "uncivilized," despair over the discovery of their islands by a more civilized nation? Why would savages not want a more just and comfortable lifestyle? Captain James Cook can be given credit for the discovery of the Hawaiian Islands by "Westerners," but he also can be credited for the destruction of a Pacific nation because of this discovery.

The specific point I would like to emphasize, is whether or not Captain Cook yielded to the temptation of women. The reason I feel this is important is because it might change the whole attitude of the way people (students) perceive Captain James Cook. Was he the great discoverer of the Pacific Islands, or was he a person who was sailing for the selfish reasons of fame and wealth? It could be possible that James Cook was both of these! Let us explore some statements made in the readings and decide if they are fact or opinion.

The two readings I would like to compare were written by Gavan Daws a "Westerner," and Samuel Kamakau a "Hawaiian." It is easy to see the biases of these two writers because their approach to this issue is from a "Westerner's" point of view, versus a "Hawaiian's" point of view. It is interesting to note that the Westerner depicts Cook as a great explorer, a good Christian, and a man of high moral standards. On the other hand, the Hawaiian sees Cook as a monster who took advantage of a people that thought he was (a) god.

As you read the articles, keep in mind these statements made by Daws and Kamakau.

Daws:

1) He hoped to avoid leaving men ashore because they were infected with venereal disease.

2) He left the ladies of the islands alone and he wished his men would do the same.

3) He did not want to be responsible for spreading disease.

4) It hurt him to think that he had failed in his hopes so many times in the Pacific.

Kamakau:

1) If they yield to the temptation of women, then they are not gods.

2) Perhaps this man Kila had heard Cooks name from the chieftess with whom Cook had slept.

3) As a Christian he should not have entered an idolater's place of worship and accepted gifts offered before idols.

4) Numerous *opala haole* (foreign rubbish) were born to the women.

5) Because he killed the people, he was killed by them without mercy; venereal disease, prostitution, fleas, mosquitoes, and epidemics.

From these statements and the readings, the students should be able to recognize the different sympathies each author displays. They must now decide on which version they will believe... or, develop their own views about Captain Cook.

Materials:

1) Daws, Gavan. Shoal of Time. The University Press of Hawaii, 1968.
2) Kamakau, Samuel. Ruling Chiefs. The Kamehameha Schools Press, Honolulu, 1961, 1992.

Objectives: The purpose of this lesson is to expose students to the different biases each author presents in his writing.

1) Students will recognize the different views of opposing authors.
2) Students will make an attempt to determine , which statements are facts and which are opinions.
3) Students will decide which view(s) they support and write a short essay explaining their reasons.
4) Students will strengthen their skills in determining fact from opinion.

Procedure:

1) Briefly discuss with students what are facts (statements that can be proven to be true) and opinions (statements that can be disputed).
2) Have students read handouts from Shoal of Time, (Prologue, and pages 1-28 on Captain Cook); and from Ruling Chiefs, (pages 92-104, Captain Cooks' visit to Hawaii).
3) Divide students into groups of 4 or 5 and have them discuss the readings.
4) Each group must determine which statements are fact and which are opinion.
5) The group must determine whose version (authors) they will support.
6) Each group will report to the (whole) class which author they support. (majority wins)
7) Each student will write a short essay explaining what they believe to be an accurate account of Captain Cook and the Hawaiians. They may make up their own version, provided it is supported by reasons that are believable.

References:

1) Daws, Gavan. Shoal of Time, The University Press of Hawaii, 1968.

2) Kamakau, Samuel. Ruling Chiefs, The Kamehameha Schools Press, Honolulu, 1961, 1992.

Written by:

David Kagawa
Kauai High School
7/13/92

Unit: Hawaiian Monarchy Grade level: 7-12
Topic: King Kamehameha 1

INTRODUCTION:

On Friday, I really enjoyed the site visit to the Judiciary History Center. I had never been into the Museum and found it rather pleasant and appealing compared to Bishop Museum in regards to the displays they had for Ancient Hawaii and other aspects of Hawaii's modern judicial system and the people involved. I will definitely take my classes there to learn and see more of the time when Hawaii was moving away from its old laws and the application of the western laws and how those affected the Hawaiian people.

What really surprised me was the lecture of the building itself, especially when we were told that the Kamehameha statue in front of the building was actually supposed to be a statue of Captain Cook, at first. My God, I thought, wouldn't that be the "Mother of all insults." How could anyone think of Cook before the great indigenous Alii of Hawaii. That would have been pure "shibai," but it was good that someone was wise enough to put things back into perspective. Sometimes I think we should re-examine all the statues in Hawaii and try to give them more prominent places, such as placing Queen Liliuokalani's statue in front of the Capitol instead of behind it. Maybe, because of the anniversary of "Sovereignty" we will have more statues of the Hawaiian leaders that helped evolve Hawaii to what it is today, thus reminding our children and citizens, who these people were and if not for them, Hawaii would not be where it is today.

OBJECTIVES:
-To develop, investigate, appreciate, and gain knowledge of Hawaii's first Monarch and the role he played in the development of Hawaiian History.
-To gain an understanding of the concept of 'Ohana' or Family thru the learning strategy; and the importance of 'raulima'.

Performance Objectives:
Students will work together, (Laulima) displaying responsibility, sharing, discipline, being positive to each other, and helping and taking turns so that the in formation gathered will not only be understood by everyone in the 'Ohana', but also applicable thru reports and displayed by mastering an exam.

PROCEDURE:
Motivational strategies- show pictures of Kamehameha I or statue of him and ask questions like, "Who is this? Why should we know about him ? What's so important about this person?" Show film on "Boyhood of Kamehameha."

Organize students into " Ohana." (4 students)
Pass out project information. Discuss required information in report as well clarify any questions. Review "Ohana" concept for

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group grade as well as individual peer grade. Emphasize "concept of sinking or swimming together." Pass out "Ohana" evaluation forms to grade peers. Emphasize that everyone in the group should be assigned certain responsibilities for information required in the report.

Kamehameha I Project

Write a typewritten report, double spaced, about King Kamehameha I. Make sure you include in your report:

1. Physical appearance, character, abilities
2. Where he was born and his early life
3. Name of step brother and his relationship with Kamehameha I.
4. How Kamehameha got control of Hawaii
5. The significance of the "Law of the Splintered Paddle"
6. John Young, Issac Davis, Metcalfe
7. Kahekili, Kaeo, Kalanikupule
8. Battle of Nuuanu
9. Haoles(significance)
10. Anything else you feel is important to be included in your report.
11. A timeline identifying the important dates in Kamehameha I life: 1753-1760, 1782, 1791, 1794, 1795, 1796,1797, 1810, 1811, 1817, 1819
12. Did Kamehameha fulfill his early promise?

Date Due:________________________

The object of this report is to gather information on this great Hawaiian king and to understand his importance in Hawaiian history. Also, you are to work as a "family" or Ohana, meaning that there must be much cooperation in order for this project to succeed, thus you must display responsibility,_sharing and taking turns, no putdowns. Give positive comments to peers, and finally help each other, so that the content and information gathered together will be understood by everyone. It is imperative that you make sure that everyone in your group understands the information about this Hawaiian king, as well as who he was as an individual. It is also your responsibility to go and seek information if you do not understand something, as you are all "tied together," in relationship to your grade. After meeting in groups, select a leader, recorder, task master, and quiet master. No one dominates the group and everyone participates in selecting information that he will research and will share with the group. Why is this so important? Because I will grade your reports and you will grade not only yourself but your peers also in terms of their cooperation. (See evaluation form). Finally after taking an exam on this, I will take the lowest score from your group and also apply it to every one in your group. This is how you are "tied together" or will (sink or swim together). In Hawaiian history, this is how a family shared their responsibility.

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Make sure the recorder takes down any information that, later, the whole group can copy down or check. When all information has been discussed, individually write your reports. Don't worry, we will also have a day to share questions and facts with other groups so that the whole class has access to information. Use your Hawaiian Monarchy book as well as any other resources about the life of Kamehameha I. I will also be available to provide resource material,

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Biographical Sketches of Hawaii's Rulers. Hawaii, Office of Library Services, D.O. E. (TAC) 1973.

Hawaiian Journey. Joseph G. Mullins. Hon. Hawaii, Mutual Publishing Co. 1978.

Hawaii, Our Island State. Potter and Kasdon and Hazama. Hon. Hawaii, Bess Press 1979.

WRITTEN BY: Hubert Minn

Topic: King Kamehameha's Wives
Unit: Kaheiheimaile Kaniu

When teaching Hawaiian History, both Hawaiian Monarchy and Modern Hawaiian History, I always tell my students that Kamehameha the Great had 21 to 24 wives depending on the source you use. Of these wives, only two are of major importance, Keopuolani, the sacred wife and Ka'ahumanu, the favorite wife. This theory was supported by my education experience at the University of Hawaii and the approved 7th grade text, Hawaii Our Island State by Potter and Hazama. In this text Kamehameha is credited with many wives but the only ones mentioned by name are Keopuolani, Ka'ahumanu, and Kolola who was one of his first wives at a very young age.

Keopuolani was the sacred wife because she had the most mana of all the ali'i of that time period. This mana made her the highest ranking ali'i in Hawaii. The Kamehameha line has been perpetuated through the children of Keopuolani and Kamehameha. Ka'ahumanu is said to have been Kamehameha's favorite and most beloved wife. She was beautiful, charming, strong willed, and considered herself equal with Kamehameha. It is also stated that he turned to her for advice in ruling the kingdom. Kamehameha and Ka'ahumanu had no children of their own but she was the hanai mother Liholiho and Kauikeaouli, the two oldest children of Kamehameha and Keopuolani, who later became Kamehameha II and III respectively.

While reading Ruling Chiefs of Hawaii by Kamakau, I found some new information about another wife, Kaheiheimaile, that dismiss my earlier notions of the importance of Kamehameha's other wives. When I looked at other sources I could not verify Kaheiheimaile's importance in the life of Kamehameha and throughout Kamakau's book I found discrepancies with his statement that it was Kaheiheimaile who was Kamehameha's favorite wife not Ka'ahumanu. I found her to be an interesting person who contributed to Hawaiian history but who is relatively unknown to many people.

Kaheiheimaile Kaniu was born in 1778 at Kawaipapa, Hana, Maui. She was the daughter of Namahakaleleokalani, the sister of Ka'ahumanu, and wife of Kalaimamahu, Kamehameha's younger brother. She was also of double paternity, Ke'eaumoku and Kanekoa. She was said to be very beautiful, earning the name Kaniu, the coconut. Kaheiheimaile and Ka'ahumanu were extremely close and family ties were very strong.

Kaheiheimaile and Kalaimamahu' had a daughter in 1794. Her name was Kahahaika'ao'aokapuoka'. This daughter was taken by Kamehameha and renamed Kekauluohi. Kamehameha took Kahei-heimaile away from Kalaimamahu and made her taboo.

It is said by Kamakau that Kaheiheimaile loved Kamehameha more than any of his other wives. After coming to Kamehameha's house, she had no other contact with men and bore Kamehameha three children. Kamakau also states that Kaheiheimaile loved Kaimamahu' more than Kamehameha, never giving her heart completely to Kamehameha. By the same token, earlier in his book, Kamakau states that Ka'ahumanu was the best loved of all of Kamehameha's wives and that Kaheiheimaile was second in esteem.

Kamakau also gives Kaheiheimaile equal importance with Ka'ahumanu in the breakdown of the Kapu system. After the death of Kamehameha, the ali'i took part in a common mourning practice of men and women eating together, called kumakena. This practice dates back to Kaulaheanuiokamoku. This in addition to all of the other changes going on in Hawaii and with the encouragement of Ka'ahumanu and Kaheiheimaile led to the end of the kapu system. When Liholiho, Kamehameha II established his court Kahei-heimaile secures a prominent position in it. In later years, her daughters Kinau and Kekauluohi, who was also one of the last wives taken by Kamehameha, would serve as Kuhina Nui.

Kamakau credits Kaheiheimaile as being one of the earliest Christian converts. She was inspired by Keopuolani's dedication and converted right after Keopuolani's death. He also states that she converted before her sister and like Keopuolani was a zealous convert who did not look favorably upon those who did not convert.

The only mention that I found of Kaheiheimaile in other sources was that she was the mother of Kinau and Kekauluohi. She was named with 14 other high chiefs to the House of Nobles by the Constitution of 1840. Kaheiheimaile died in 1842 of croup.

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Bailey, Paul. Those Kings and Queens of Old Hawaii (Los Angeles: Westernlore Books, 1975).

Hawaii: A Pictorial History (Honolulu: Lakeside Press, 1969).

WRITTEN BY: Kirsten Stromgren

Unit: Hawaiian History
Topic: Kalakaua

Time: 1-2 periods
Grade level: 7

Introduction:

Kalakaua was a very important monarch as far as Hawaiian history is concerned. The present day 'Iolani Palace, the Reciprocity Treaty, the Bayonet Constitution, and the revival of the hula, and other traditional Hawaiian practices were all part of the Merry Monarch's reign. It is essential that students recognize the impact he had on Hawaiian history.

This lesson is an enrichment activity to reinforce what students learned about Kalakaua in previous lessons. It can be used as a review lesson, or an enhancement exercise to help students remember the historic events during this time.

Materials: 5 card board boxes (small - roughly 2" x 2" x 4") scissors, masking tape, & a permanent marker "mystery objects": marble globe (from The Nature Company) miniature plastic rifle (from toy soldier, etc.) tiny zip lock bag with sugar inside miniature gourd (rear-view mirror ornament) blank cassette tape "miscellaneous objects": i.e. matchbox car, pencil, sand, etc.
Procedure:

1. BEFORE lesson, number card board boxes with a permanent marker. Then, place the five "mystery objects" in each box, with one object per box. To make sure you know what goes in each box, have scratch paper or an index card & write down what went into each box. Tape the boxes securely so that the students will not be able to see the object or break the box open.
2. Explain to the students the purpose and procedure of this lesson, and write it on the board (see introduction). They will be getting into five groups and give each group a box. On folder paper, each group must write down what they think is inside of the box (see diagram #1). Their only clue is that the object inside the box somehow relates to Kalakaua. As an incentive, you may give them extra credit or bonus points toward their grade for every object identified correctly.
3. Have the groups exchange boxes every five minutes so that each group gets to observe all five boxes. While the groups are guessing, write a chart on the board to be used in a follow up discussion (see diagram #2). After the groups have finished guessing, have them return to their normal seats.
4. Have a reporter from each group tell the class what they have guessed, and write their guesses on the chart (see diagram #2). Ask them how they think the object in the box is related to Kalakaua. After going through all the groups, reveal the contents of each box by opening it with scissors.

5. As you reveal each object, circle the correct answer on the chart to keep track of each group's score (see diagram #2). Ask students how the object relates to Kalakaua & its importance in Hawaiian history. Use the objects as visual tools to review the important aspects of Kalakaua's reign.

   For example:
   marble globe: world tour
   miniature rifle: Bayonet Constitution
   sugar: Reciprocity Treaty
   miniature gourd: Hula revival
   cassette tape: voice recording or Kalakaua the inventor

6. Add up the scores and reward bonus points to the groups. An optional follow-up activity is to have them find other objects around their house, with a brief explanation in writing of how that item relates to Kalakaua.

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Attachments: diagrams #1 and #2

Written by: P. Nakama [Aiea Intermediate]

note: The ideas for this lesson were generated by Mr. Wayne Yakuma who was an O.P. student at Kailua Intermediate School (Spring 1992).

Diagram #1:

Group "A"

box #1: marble
box #2: pencil
box #3: sand
box #4: pencil sharpener
box #5: cassette tape

Diagram #2:

group	box #1	box #2	box #3	box #4	box #5
"A"	**marble**	pencil	sand	pencil sharpener	**cassette tape**
"B"	ball-bearing	chopsticks	**sugar**	bottle cap	nintendo cartridge
"C"	**marble**	**toy rifle**	**sugar**	toy boat	**cassette tape**
"D"	rubber ball ball	**toy rifle**	**sugar**	small gourd gourd	**cassette tape**
"E"	**marble**	letter-opener	**sugar**	matchbox car	**cassette tape**

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Unit: Hawaiian Monarchy
Topic: Dates, People, and Events

INTRODUCTION:

THIS IS AN ACTIVITY THAT CONTINUES FROM THE BEGINNING OF THE SCHOOL YEAR UNTIL THE END. AS SEVENTH GRADERS TEND TO "LOSE" THINGS THROUGHOUT THE SCHOOL YEAR IT MIGHT BE A GOOD IDEA TO COLLECT DIFFERENT SEGMENTS OF THE TIME LINE, SAY AFTER THE COMPLETION OF STUDY OF EACH MONARCH OR IF A TEXTBOOK IS USED AFTER EACH CHAPTER IS USED. I LEAVE THIS DECISION UP TO EACH TEACHER TO DECIDE AS PRESENTATION OF MATERIAL IS DIFFERENT WITH EACH TEACHER.

MATERIALS: The Materials you as a teacher use to teach your class with whether you use a textbook or other materials.

1. Butcher paper or other large size paper.
2. Yard stick for drawing lines with (optional).
3. Marking pens of three different colors.
4. Hand outs of sample timelines for student use (optional).

OBJECTIVES:

1. Student will be able to plot a multiple time line using the dates of the Hawaiian monarchy period as the base line.
2. Students will add the key events of this time period to the base time line.
3. Students will add the names of the key players of the events to the base time line.

PROCEDURE:

1. Review with students the purpose of a time line and its help in the study of history. Emphasize the importance of people, events, and dates and how they interact with each other. You may want to draw a sample time line on the board or have sample time lines to hand out to students. It may even be helpful to have the first few dates of the timeline you want the students to begin with, on the sample to get the students started.

2. Using butcher paper or some other type of paper, create a classroom timeline that will be an enlarged version of the students' individual timelines. This timeline can be filled in by the teacher and/or students as the school year progresses.

3. The teacher may direct the students as to what dates, people, and events s/he wants the students to put on the timeline. Another way of selecting dates, people and events is to let the students select the dates, events, and people giving the reason/justification behind the selection of such. In this case individual student timelines may be different from each other or different from the classroom model. This may help to emphasize the fact that historical facts are only from the perspective of the person who is writing the history.

4. Remembering that this timeline is really three timelines in one, the teacher may want to use overlays of the three individual timelines rather than trying to put all the information on one timeline. This approach may also help students to see that events, dates, and people are all related in the study of social studies.

REFERENCES:

Kamakau, Samuel M. Ruling Chiefs of Hawaii (Revised Edition) (Honolulu) The Kamehameha Schools Press, 1992.

WRITTEN BY: Lynn Kahoohalahala

Unit: The Hawaiian Monarchy Grade level: 7
Topic: Adoption of the Constitution of 1887

INTRODUCTION:

The point that was driven home time and again in this institute is the need to expose students to different sources of information because much of what is written about Hawaii and history, in general, is the writer's interpretation of the given facts and information. These interpretations can be taken as fact by the uncritical reader, thus it is incumbent on us as teachers to make students aware of different points of view and how accounts can be slanted by the writer's biases.

In this lesson students will look at events in Hawaii's history leading to the signing of the Constitution of 1887. Four accounts of the events will be examined for biases and authors' point-of-view.

I. OBJECTIVES:

1. Examine the point-of-view of four writers.
2. Formulate their own interpretation of the events using primary sources.
3. Work cooperatively to analyze a writer's point-of-view.

II. PROCEDURE:

A. Political cartoon. (Select a current one from newspaper.)
  1. Project on overhead and discuss cartoon.
     What is the topic of the cartoon?
     What is being said about the topic?
     Does the cartoonist express a bias about the topic?
     How does he express his bias?

  2. Discuss what are biases? Should we be aware of them?
     Why/why not?

B. Constitution of 1887.
  1. Divide class into 4 groups.
  2. Assign each group selected excerpts from ONE of the following sources (without informing them of the author). Each group is responsible for reading excerpts and discussing:
     What is the article about? What does the write say about the topic? How does the write view the events? Are there any biases expressed?

Excerpts from:

a. "Background of the Constitution of 1887" pp.44-46. in Kuykendall, Ralph. Constitutions of the Hawaiian Kingdom. Papers of Hawaiian Historic Society No. 21.

b. "The Hawaiian League and Revolution" Chapter VIII in Thurston, Lorrin A. Memoirs of the Hawaiian Revolution. Honolulu, Advertiser Publishing Co. Ltd., 1936.

c. "How the 1887 Constitution was Had" Chapter III in Dole, Sanford B. Memoirs of the Hawaiian Revolution. Honolulu, Advertiser Publishing Co. Ltd., 1936.

d. "The Bayonet Constitution" Chapter 29 in Liliu'okalani. Hawaii's Story by Hawaii's Queen. Tokyo, Charles Tuttle Co. Ltd., 1964.

3. Re-divide each group to form 4 or 5 new groups making sure that there is at least one member from each of the original groups. Discuss what was read and write YOUR (group's) interpretation of the events as you understand them to have occurred.

4. As a class, discuss who the writers were and their biases if any.

III. GROUP PROJECT.

1. Take this event and create a political cartoon showing a particular bias of how the Constitution of 1887 was adopted.

2. Read the textbook account: Potter, Kasdon & Rayson, The Hawaiian Monarchy, pp.206-208. "The Bayonet Constitution" Analyze for point-of-view or biases.

IV. REFERENCES: Listed in lesson plan.

WRITTEN BY: Judith Matoi

Unit: The Hawaiian Monarchy Grade level: 7
Topic: The Overthrow

INTRODUCTION:

"Why we gotta study about the kings and queens of Hawaii fo, anyway?" This question was inevitably asked by some student during the school year. Whatever the answer was, it was very frequently unsatisfactory to the student. Perhaps during this school year, the answer will be made obvious to the students because of the significance of the year and the events that will take place in observing the 100th anniversary of the overthrow of the monarchy.

Rather than take the traditional chronological approach to the study of the Hawaiian monarchy , this year will begin with the overthrow and the call for sovereignty. The rest of the year will be used to look at life of the pre-contact Hawaii, socially, politically, economically and religiously, and the people and events that occurred to change this way of life, eventually leading to the overthrow of the monarchy.

I. OBJECTIVES:

1. Describe the events that led to the overthrow of the monarchy.
2. Analyze a song and how it relates to the events of the period.
3. Examine differing viewpoints on events that took place.
4. Work cooperatively towards a product.

II. PROCEDURE:

A. "*Kaulana Na Pua*"

1. Play a recording of this song. While students are listening to the song have them write/draw whatever they are feeling. Show/discuss what they did.

2. In groups of 3-4 students, discuss the translation of the song. What is the song about; symbols, metaphors, etc. Report to class.

3. Read excerpts about song from:
Elbert/Mahoe: Na Mele o Hawaii Nei
Kanahele: Hawaiian Music and Musicians

B. The overthrow.

1. View filmstrip: "Liliuokalani" Kingdom of Hawaii 1819-1893

2. Read: "Queen Liliuokalani and Annexation", The Hawaiian Monarchy Chapter 19, 223-241.

3. Discussion of Blount vs. Morgan Reports. Excerpts taken from Handout by Steve Boggs: "The Overthrow of the Hawaiian Monarchy"

4. Discussion of "Queen's Official Protest to Treaty"

III. GROUP PROJECT: Select one.

A. Timeline of events leading up to or the actual annexation itself
B. Report on people and sides involved in the overthrow.
C. "Queen's Story" report on how Liliu`okalani viewed the events.
D. Any other ideas students generate relating to topic.

IV. REFERENCES

Boggs, Steve: "The Overthrow of the Hawaiian Monarchy"

Daws, Gavan. Shoal of Time. Honolulu, University of Hawaii Press, 1968.

Elbert, Samuel and Noelani Mahoe. Na Mele o Hawaii Nei. Honolulu, University of Hawaii Press, 1970.

Kanahele, George. Hawaiian Music and Musicians.

Liliuokalani. Hawaii's Story by Hawaii's Queen. Tokyo, Charles E. Tuttle Co., 1964.

Potter, Norris W., Lawrence M. Kasdon, and Dr. Ann Rayson. The Hawaiian Monarchy. Honolulu, Bess Press, Inc., 1983.

Recording of "*Kaulana Na Pua*"

WRITTEN BY: Judith Matoi

Unit: Hawaiian Monarchy
Topic: The Overthrow of the Monarchy & Loss of Hawaiian Sovereignty

Time: 5 class days
Grade level: Sophomores

INTRODUCTION:

Students often view events in history as standing apart and alone from what has passed. They also tend to view events of the past as unconnected to issues in the present. This lesson is designed to encourage students to think critically about this pivotal event in Hawaii's history and to stimulate their interest in the modern issue of sovereignty for native Hawaiians. This lesson is also designed to encourage an understanding of the facts and factions involved in an event that can be confusing to my average 10th grader by allowing them to do some creative role-playing, thus bringing history alive.

OBJECTIVES: The student will be able to...

1. Describe the people and events involved in the overthrow of the Hawaiian monarchy.
2. Define "sovereignty."
3. Enhance critical thinking skills.
4. Develop creative writing skills.
5. Develop an appreciation for the Hawaiian perspective re: loss of sovereignty for the Hawaiian nation.

PROCEDURE:

Day 1:

1. Show second half of Part 2, Hawaiians (video) - approx. 35 minutes from Mahele to end.

2. Review for homework -Paulet episode, Bayonet Constitution and read re: overthrow of the monarchy in text (pages 1-10 in Modern Hawaiian History, Bess Press)

Day 2:

1. Discuss student's knowledge of "sovereignty" (defined previously as the monarch's "right to rule."

2. Review Pallet episode in which Kamehameha IIIs sovereignty was restored by Admiral Thomas.

3. Review vocabulary in our state motto, "Ua mau ke ea 0 ka 'aina i ka pono."

"ea" = "life, air, breath"; Hawn. word for sovereignty

"pono"= to do what is right, just

"aina" = the land (review importance to Hawaiians -"connectedness," "family," etc.

4. Review facts and people involved in the overthrow; review the "timeline" of events.

(make sure students understand: who Dole, and Steven G. Blount were; what the const. of 1887 did for the "average" Hawaiian [disfranchised him]; the economic conditions of the time esp. in regards to the McKinley tariff; what the Queen was trying to do and why [ref. to Kam. V actions in 1864 as well]

5. Break students into groups of 3-4 in each. Assign each group one of the following names - Lili'uokalani, Dole, Blount, Minister Stevens, average Hawaiian citizen, Pres. Cleveland and a member of the Committee of Safety.

*provide each group with a suitable selection of reference materials.

*ask each group for the balance of the period and for homework to find information that would tell the group what their person's attitude and/or part in the overthrow was.

Day 3:

Ask students to return to their groups with their information. As a group their task will be to write a letter to the editor of a Hawaiian newspaper stating their position on the overthrow of the monarchy. They must stay "in character" and may be as passionate as they need to convince the audience of the "correctness" of their side or perspective. As a guide they should look at the following questions:

a. How would your person have felt about Lili'uokalani's proposal to change the constitution?

b. How would your person have felt about Minister Steven's actions and the role of the United States marines that were landed?

c. How would your character feel about the resulting abdication of the Queen under protest?

Allow them the period to write their letter. They should choose a member in the group to read the letter tomorrow and allow them to bring costumes or props for their presentation. (limit time to 3-5 minutes/group)

Day 4:

Groups will perform their "letters to the editor;" the Queen will be last.

After all have finished, evaluate and discuss the positions character think like this?, etc). Review the State Motto (see above) - "Do we live by this?" discuss - "sovereignty" today - justice of overthrow?

- "pono" - what would be the "right" thing to do?

- "aina" - what happened to the land? "ceded lands"

End class (if available) with "Ho'ala" video.
HOMEWORK - write a "freewrite" re: feelings from video and presentations

Day 5:

Find a guest speaker to cover the modern sovereignty issue for Hawaiians

HOMEWORK:

> Write a letter to the editor of a modern newspaper expressing your views re: Hawaiian sovereignty movement. Support your position with well thought-out arguments. May include newspaper articles or other source of information to enhance your letter. Due in one week. (I would encourage my students to interview people, and call organizations if they need more information.)

**Letters will be shared in groups and the best will be sent to the Advertiser & Star Bulletin.

REFERENCES:

1. Daws, Gavan. Shoal of Time. Honolulu: The University Press of Hawaii, 1968.
2. Kuykendall, Ralph S. and A. Grove Day. Hawaii: A History from Polynesian Kingdom to American Statehood. Engelwood Cliffs, New Jersey: Prentice-Hall, Inc., 1976.
3. Liliuokalani,Lydia. Hawaii's Story by Hawaii's Queen. Boston: Lothrop, Lee and Shepard, 1898; Rutland, Vermont: Tuttle, 1964.
4. Potter, Norris W., Lawrence. M. Kasdon and Dorothy Hazama. Hawaii: Our Island State. Honolulu: Bess Press, Inc., 1983.
5. Rayson, Ann L. Modern Hawaiian History Honolulu: Bess Press, Inc., 1987.

WRITTEN BY: Betsey H. Gunderson

Unit: Monarachies
Topic: Comparison of Hawaii, Japan, and England

The *Kumulipo* genealogical prayer chant of the Hawaiians is a poetic work that describes the emergence of the birth and growth of the Hawaiian archipelago. Oral traditions, various aspects of physical and spiritual life, were reported through family genealogies, myths, and daily human experiences. The chant included *alii* and the commoners. There is no mention of gods or personalities. Life began spontaneously from the simplest forms to complex organisms.

Samuel Kamakau (1815-1876), an early Hawaiian scholar wrote about the wars among chiefs to rule the kingdom. An example of this was one of the battles in which *Umi-a-Liloa* manuevers to prove his kingship. It is the death plot of *Hakau-a-Liloa*. As told by ancient storytellers:

> *Umi-a-Liloa* laid the victims on the alter in the heiau-
> the bodies of fallen warriors and the chief *Hakau*-
> the tongue of the god came down from Heaven without
> the body being seen. The tongue quivered downward
> to the altar accompanied by thunder and lightning,
> and took away all the sacrifices (1).

The struggle for ascendancy dominated by the idea of ancestry has been revealed in various family genealogies. Based on old tribal traditions, *Wakea* and *Papa* are ancestors of the Hawaiian people. "It is the mythical conception of a dark and formless spirit (female) and a world of form born out of the spirit world and to to which it again returns, made visible and active in this human life through light as the impregnating male" (2).

It is difficult for Hawaiians to trace their ancestry to the *Papa Alii r* or ranking body of high chiefs with all its privileges. Contradictory versions are expected due to the practices of polygamy and polyandry through the centuries. While the islands' recorded history is minimal, untouched or lost, the effort to collaborate information from various viewpoints is a gargantuan task.

In England sources regarding creation myths come from Celtic mythology, Chronicles, and Medieval literature. Celtic mythology associated the king with magic and the supernatural. Some accounts identified King Arthur as a creature of romance, a warrior and conqueror, an ideal Christian hero, and as a spiritual leader ordained by God.

England was first united under King Ahtlestan, 926 A. D. His rights and duties were vaguely defined: he was principally seen as a war leader and as the upholder of the customary laws. Royal authority gradually encompassed religious and ceremonial duties, especially at coronation; confirming kingship with a spiritual aura.

Limitations of royal authority became evident beginning with the Magna Carta, 1100 A.D. and the formation of the Parliament, 1200 A.D. Tyrannical, aggressive, and skeptical monarchs ruled the kingdom from the eleventh to eighteenth century. The final withdrawal of the monarch from an active and constant role was under Queen Victoria (1836-1901). Thereafter the Throne had less political influence and has become one of a traditional and ceremonial nature with some royal preregotives.

In the Japan, the *Taika* Reform of 646 A.D., was carried out in accordance with Prince *Shotoku's* request to centralize the government under an ideological unit. By collaborating with local chieftains, who had preserved various myths and legends, a theory was recorded in the *Kojiki* and *Nishonshiki.*

Amaterasu-Omikami (Sun Goddess) had ordained that Japan should be governed and ruled by a succession of Emperors. The story of origin begins with two deities- *Izanami* and *Izanagi* (male and female) who emerge out the darkness to create the Japanese archipelago and the deities of the heaven. *Amaterasu-Omikami*, the Sun Goddess and her brother, *Susano-no-Mikoto*, the Storm God, produce the next group of deities who become the originators of the main lineages that were to participate in the struggle for political power in Japan's history. *Amaterasu's* grandson, *Ninigi-no-Mikoto* , descended to earth to rule using symbols of authority known as the "Three Sacred Treasures"- the necklace, the mirror, and the sword. *Ninigi's* grandson fought his way to Yamato where he established his seat of government as the first "Emperor" *Jimmu* (Divine Warrior). He eventually conquered and pacified all the islands. Having asserted the sun goddess as the sovereign, the Yamato chieftain could claim to be himself a living deity. Gradually a more centralized political structure was formed in which the sovereign presided over a court. Until World War II, the ruling monarch was worshipped as a deity; that the Sun Goddess was the ancestress of the Japanese Imperial Family.

Regarding this study of the three nations the writer cautions the reader of certain constraints. Limited time and access to more materials prevented the writer from a more thorough study. Briefly the ruling chiefs of these nations desired to centralize power: to enact laws, to uphold customary laws, and to be a leader in war. To invest kingship with a spiritual aura became necessary and important. Skilled narrators passed on myths and legends to enhance the hereditary status of rulers. Having preserved oral traditions, early recordations regarding efforts to unify the government defined the ruler(King or Emperor) as direct descendants of deities. Ascension to the throne meant that a moral and spiritual leader would be a wise and benevolent ruler bringing peace and happiness to the people. We witness today the degeneration of this institution. It is of mere formality in England and Japan; the monarch's status as spiritual head of the nation has continued with little change. In Hawaii, Iolani Palace is the only memory of themonarchy and there is some casual discussion as to what life would be like today if the Hawaiian monarchy continued through modern times.

OBJECTIVES:
1. To increase the awareness of the origins of peoples in Hawaii, Japan, and England.
2. To increase the awareness and appreciatioin of the Royal Family tree in each country.
3. To motivate students to trace their roots and to create their family tree
4. To encourage discussion regarding the last ruling monarch of Hawaii
5. To allow students to speculate about what life would be like if the monarchy existed today as witnessed in the Japanese and English Royal families

Hawaii's Monarchy

Creation Myths: *Kumulipo* Chant
Cosmogonic theory (*Papa* and *Wakea*)
Kamehameha I (1795-1819)
Kamehameha II(1819-1824)
Liholiho
KamehamehaIII(1825-1854)
Kauikeaouli
Kamehameha IV(1854-1863)
Alexander Liholiho
Kamehameha V(1863-1872)
Lot Kamehameha
William Lunaliho(1873-1874)
David Kalakaua (1874-1891)
Liliuokalani (1891-1893)
Princess Kaiulani - designated hei

Japan's Monarchy

Creation myth in *Kojiki* and *Nihonshiki*
Amaterasu-Omikami, Sun Goddess
Ancestress of the Imperial Family
Taika Reform 646 A.D.
Edo Period (1603-1867)
Meiji Period (1868-1912)
Taisho Period (1912-1926)
Showa Period (1926-1989)
Heisei Period (1989-)
Emperor Akihito-----Empress Michiko
Crown Prince Naruhito   Prince Fumihito   Princess Sayoko

English Monarchy

Creation Myths from Celtic mythology, Chronicles, and Medieval Literature
Magna Carta/Formation of Parliament 1100 A.D/1200 A.D.
George III (1760-1820)
George IV (1820-1830)
William IV (1830-1837)
Victoria (1837-1901)
Edward VII (1901-1910)
George V (1910-1936)
Edward VIII (1936)
George VI (1936-1952)
Elizabeth II (1952-   )--Prince Philip, Crown Prince Charles/ Princess Diana, Prince Edward, . Prince William, Prince Harry, Prince Andrew/Princess Sarah, Princess Anne

Footnotes

1. Kamakau, Samuel. Ruling Chiefs. p. 14
2. Beckwith, Martha. Hawaiian Mythology, p. 306.

REFERENCES:
1. Barrere. Dorothy B. Cosmogonic Genealogies of Hawaii. Wellington, New Zealand. (Polynesian Society. Dec. 1961, Vol. 70, No. 4, 427.)
2. Isaacs, Alan and Jennifer Monk. Cambridge Illustrated Dictionary of British Heritage. (Cambridge University Press 1986. 274-277)
3. Kamakau, Samuel M. Ruling Chiefs of Hawaii. (Kamehameha Schools Press, Reprint 1992. 14)
4. Ministry of Japan. Japan: Its Land, People, and Culture. (Tokyo, 1961. 2)
5. Rubincam, Milton. America's Only Royal Family. Genealogy of the Former Hawaiian Ruling House. (79-85)
6. Beckwitch, Martha. Hawaiian Mythology. (Honolulu, University of Hawaii Press, 1970. 293-297 307-311)

WRITTEN BY: Chris Wada

Unit: Economics Time: 2 periods
Topic: Ahupua'a and 'ili, Kalo cultivation

INTRODUCTION:
BACKGROUND INFORMATION RE: THE HAWAIIAN MONARCHY CURRICULUM AT HIGHLANDS INTERMEDIATE SCHOOL (HIS), PEARL CITY:

At HIS our course of study, as directed by the state, is called HAWAIIAN MONARCHY. However, instead of concentrating only on the biography of each monarch, we spend at least one quarter of the first semester covering the "groundwork" to the study of the monarchs. This involves the study of the social institutions of Family, Religion, Politics, Economics, and Education. These lessons are presented in such a manner that students can acquire an understanding by comparing the present with Hawaii's past (pre-Cook era). For example, in studying Economics we may start with the present about what goods/services we have today, how they are allocated, etc. Then we go back and study the ancient Hawaiians - what goods (resources) they had, how allocated, etc. We also include units on Migration and Geography during the first semester.

The lesson plans we are submitting fit into one of the above units. Our site visit to the Kanewai Lo'i will be included in our Economics Unit when we study the resources (goods) of the ancient Hawaiians and how these resources were allocated. Lessons prior to this one will have covered the AH Economic system which was one of Tradition and Command where the alii and chiefs made all the economic decisions.

In the second semester, when we study the monarchs, we will then have a basis for citing the changes in the social institutions that were occurring during a particular monarch's reign.

NOTE: The social studies teachers at HIS team plan; therefore, the two lesson plans being submitted were prepared by Carolyn Chang and Lei Masuda.

DAY 1

MATERIALS:

1. "The Saga of Ihu Nui" by Steve Jackstadt & Jim Mak, Hawaii Council of Economic Education, pp. 4-11.
2. Readings from HAWAII'S ECONOMY - A CURRICULUM GUIDE: "Ancient Hawaii's Economic System", and "Life in Ancient Hawaii."
3. AHUPUA'A Poster

OBJECTIVES: Economic institutions are found in all societies and fulfill the need to satisfy our unlimited wants (goods/services) with limited resources (natural, labor, capital).

1. The student will be able to describe the ahupua'a and 'ili as well as describe which resources were found within them.
2. The student will be able to describe the method of allocation of goods within the ahupua'a.
3. The student will be able to describe and illustrate the taro lo'i and cite its importance to the well-being of the Hawaiians.
4. The student will be able to cite the importance of preserving the lo'i as a significant part of Hawaii's past.

PROCEDURE:

1. Review Economic terms from previous lessons: scarcity, productive resources, goods and services, economic questions.
2. Pre-reading discussion questions (can be done in small groups):
   a. Which productive resources (goods) did the ancient Hawaiians have? (capital, labor, natural resources)
   b. Which resources do you think were scarce for them?
3. Share pre-reading discussion responses with class.
4. READ: "The Saga of Ihu Nui" by Steve Jackstadt & Jim Mak, Hawaii

Council of Economic Education, pp. 4-11.

OR

"Ancient Hawaii's Economic System" & "Life in Ancient Hawaii" from HAWAII'S ECONOMY - A CURRICULUM GUIDE

5. Post-reading discussion: Were the hypotheses made earlier in the lesson verified by the reading?

6. Have students complete WS on the AH Economic System (see attached)

DAY 2

MATERIALS:

Slides taken at Kanewai Lo'i site visit. (Slides will have to substitute for actual visit due to the large no. of seventh graders we have - approx. 500 students. There is also the liability factor). Also use excerpts from "Native Planters in Old Hawaii" by Handy & Handy (with collaboration of Mary Pukui), Taro Plant or drawing of Taro Plant.

OBJECTIVE: see above

PROCEDURE:

1. REVIEW: What was that division of land called which was an economic unit of production(Ahupua'a)? Describe the ahupua'a using the chalkboard. Then explain the "ili." Sketch each.

   Show poster drawing of the AHUPUA'A - especially focusing on the cultivation of taro (middle part of ahupua'a).

2. Show sample of taro plant or drawing of taro plant. Raise questions: What is this plant called? How important was it to the Hawaiian people? How and where is it cultivated?

3. READING: Excerpts from "Native Planters in Old Hawaii" by Handy & Handy (with collaboration of Mary K. Pukui).

   Discuss reading - go over terms such as 'auwai', 'lo'i', 'o'o', etc. Give handout on terms.

4. SLIDES OF LO'I

   Introduce slides by saying that the slides were taken at the Kanewai Lo'i on the UH-Manoa campus. The lo'i is part of the "ili" of the Waahila Ahupua'a which ran from upper Manoa to Waikiki. It was recognized as a pu'uhonua (refuge) for Hawaii's plants and people by Harry Kunihi Mitchell. The restoration of this ancient "auwai" was started in 1980.

5. DISCUSSION: Where is this lo'i located? Point out on Oahu Map.

   What are the main ingredients needed for taro cultivation (land, fresh water, care, cooperation, etc.)?

6. ACTIVITY: Sketch the taro plant - label its parts (may use reading as reference).

7. HOMEWORK ASSIGNMENT: Write a one-page essay on "Why I Feel the Kanewai Lo'i and other ancient Hawaii Sites Should be Preserved."

REFERENCES:

1. Emory, Kenneth. "The Coming of the Polynesians," NATIONAL GEOGRAPHIC, December, 1974.
2. Heyerdahl, Thor. THE KON TIKI EXPEDITION. London: Allen and Unwin, 1951.
3. Kane, Herb Kawainui. CANOES OF POLYNESIA. Honolulu: Island Heritage, Limited, 1974.
4. Kane, Herb Kawainui VOYAGE, THE DISCOVERY OF HAWAII. Honolulu: Island Heritage, Limited.
5. Kyselka, Will. POLYNESIAN SKIES. Honolulu: Bishop Museum Press, 1989.
6. Mitchell, Donald. RESOURCE UNITS IN HAWAIIAN CULTURE. Honolulu: Kamehameha Schools, 1969.
7. THE NAVIGATORS: PATHFINDERS OF THE PACIFIC. Teachers' Guide and video may be borrowed through DOE AV.
8. POLYNESIA; A LOOK INTO THE PAST. Modules 1-3. Hawaii Multicultural Awareness Project. UH College of Education, Curriculum Research and Development Group, 1980.

ATTACHMENTS:
1. AH Economic System worksheet
2. Excerpts from "Native Planters in Old Hawaii"
3. Incorporation

NAME :

PERIOD : DATE:

WORKSHEET: AH ECONOMIC SYSTEM

1. How did the ancient Hawaiians make economic decisions?

   (Ali'i decided - bound by traditions)

2. What role did the makaai'nana play in the economic system?

3. What was the ahupua'a? Describe.

4. What functions did the ahupua'a serve in the AH economic system? List 2.

5. Within the ahupua'a, how were resources allocated (Command-ali'i, sharing in 'ohana)?

6. What resources were found within the ahupua'a? Make a sketch of the ahupua'a showing the location of the various resources within the ahupua'a.

7. How do you feel about the ancient Hawaiian system of allocating resources within the ahupua'a? Would it work today?

EXCERPTS FROM "NATIVE PLANTERS IN OLD HAWAII"

The old Hawaiians, in projecting in mythological fantasy the origin of the taro, named it the elder brother of man's own ancestor. Wakea (Wide-spread Sky, who was no other than Kane, the procreator of nature and man, buried his first-born-.......at the end of his house. From it sprang the taro plant. This first child of his wife Ho'o-hoku-ka-lani (daughter of Papa, the Earth) he named Ha-loa naka, which means "Long-stalk-trembling leaf." Again the daughter of Earth bore a son to Widespread-Sky. This second son, full grown and human in form, Wakea named simply Ha-loa, after the elder brother. Is not man also a creature with a long stalk, or as we should say, "long legs and body?" From second-born Ha-loa descended the human race.

In Polynesian genealogical principle, precedence in birth, determines for all time status and deference. When, therefore, the learned men in early time, all of them taro planters, compounded this myth as a part of their heritage of ancient lore, which describes the birth of nature and man as the consequence of the impregnation of Mother Earth by Father Sky, they sealed into their people's unwritten literature this idea, that the taro plant, being the first-born, was genealogically superior to and more kapu (sacred) than man himself, for man was the descendant of the second-born son of Sky and Earth.

The status with which the taro was thus endowed was of course not the cause but the result of the place of this distinguished plant in native life. The prized food of ali'i, its sacredness was evidenced in the fact that in contrast to the humble sweet potato, which may have been the staple of the earlier inhabitants of pre-ali'i Hawaii, it could be planted, harvested, cooked, and mashed only by the hands of the men of the family, who, in contradistinction to their womenfolk, were clean--that is, not subject to the periodic defilement of the menses.

The prized food whose cultivation required longer, more complicated and arduous labor, and was limited to the finer soils and better-watered localities, taro was subject to scarcity in times of drought. Thus it may be spoken of as the select food, the food of the elect, and as such the staple of the ali'i; for others it was also preferred but not always available. The sweet potato, on the other hand, was cultivated by women as well as men, flourished in less favored localities, was less pleasing to work with, quicker to mature. It was common food, both in quantity and use, and to the palate.

As an item in the horticultural complex, the taro is superior to the potato. Whether irrigated in loci terraces or swamps, or "dry-planted" under mulch or in the damp forest zone, taro is the more dependable, since it resists drought and thrives on excessive moisture. Taro prospers under a far greater variety of conditions, a wider range of altitude, soil, AND HUMIDITY. From a dietetic point of view the Hawaiians considered the taro superior in every way......

The requirements of labor, in connection with building and maintenance of dams, ditches, terraces, and embankments, and the planting, tending, and harvesting of the taro, determined the ordering of cooperative work and relationships between individuals and families within the community. This cooperation in turn was responsible for the obligations in the matter of work required of individuals and the right of individuals and families to a share in the products.

The boundaries of the, or agricultural sub districts, were determined by the watershed, where there were streams. Where there were not stream system, arbitrary bounds were drawn from the mountains to the sea to give an equivalent subdivision into districts for levying taxes on produce. Our inference is that the ali'i, who according to Hawaiian tradition migrated from Tahiti or other southern lands, found when they arrived in Hawaii an already established population of taro planters whose socioeconomic system was one of interdependent 'ohana groups, each of which had as its head a "haku" or master, who was the senior active male in the kinship group .

Neither Kane nor Lono, the two deities worshipped by planters, were invoked in connection with war. In Hawaii war was, in fact, forbidden during the seasons of planting and harvesting crops, and this was true also in Tahiti. Nevertheless, in some of the prayers quoted below from Kamakau it was Ku who was invoked. War was only one of Ku's functions. He was god of fishing, of family activities, of the forest, and of wood carving.

Hawaiians believed taro to be primordial. As we have seen, it may be regarded as the primary Polynesian food staple, identified with Kane, who was the embodiment of procreative energy, often specifically identified also with fresh water and sunlight.

From every point of view the cultivation of taro and sweet potato represent distinctly different traditions, and it is logical to believe that they were introduced into Hawaii at different times. The identification of taro with Kane, the primordial god of procreative life, points to taro as the original food plant. Lono, with whom the sweet potato is identified, was a protohistoric figure of a later date.

Spring water, running streams, rain, and sunlight, the life-giving elements in nature which nourished taro, were figuratively termed the "water of life of Kane". This figure of speech appears in many prayers and songs.

SOURCE: Excerpts from: Handy, E.S. Craighill, Handy Elizabeth Green Native Planters in Old Hawaii, (Honolulu: Bishop Museum Press, 1972).

At Highlands Intermediate School, the MIGRATION UNIT (2 weeks), follows a Geography Unit (World). The Migration Unit covers three major questions involved in the study of Polynesian migration:

1) Where did the Polynesians come from?
2) When did the Polynesians come to Hawaii?
3) How did they migrate across the vast Pacific Ocean?

On the issue of where they originated, we focus on two theories: the theory of South American origins (Heyerdahl) and the theory of Southeast Asian origins (Emory, et. al). The question of when they came is addressed by studying Emory's primary sequence of settlement of Polynesians. Finally, the issue of how they came is addressed by looking at Heyerdahl's theory of "drift voyages" (Kon Tiki) versus the theory of "intentional voyages" (Hokule'a). We continue to reinforce the idea of sailing (purposeful or intentional voyages) by studying the Polynesian system of navigation using stars, seas and other natural signs. The film, "The Navigators" is used to reinforce these topics and a map exercise on Polynesia is used to review and reinforce map skills focusing on the Pacific Basin.

INCORPORATION

From Tom Dye's lecture on Archaeology and Will Kyselka's demonstration on Wayfinding, we can incorporate these insights into the unit. In addition, a field trip to the Maritime Museum to see the Hokule'a and Hawaiian maritime influences can be used to reinforce and enhance the concepts learned in the Migration Unit. Or, it the class prefers, a visit to the Planetarium, with emphasis on the Polynesian skies (from Hawaii to Tahiti) might be scheduled.

TOM DYE'S LECTURE ON ARCHAEOLOGY

Dye made the following points, using data (graphs). The data uses radio carbon datings to show settlement patterns in Hawaii.

1. Archaeology is the study of the past, using material remains and makes inferences from the materials dug up.
2. Oral tradition points to Pa'ao, who in the 12th century changed the relationship between the people and the alii (created an alii class as status rulers); oral traditions reinforce and supplement archaeological findings.
3. Polynesians modified the islands to sustain its population; they knew how to establish a colony (ate birds, turtles until mammals, taro, etc. could be established).
4. Charcoal/carbon datings show the relationship among population (numbers), agriculture and heiaus.
    a. Prior to 1200: low population
    b. 1200 to 1500: sustained, rapid growth
    c. 1500: population begins to level off
    d. 1500 to 1800: refurburation of old heiaus to make new heiaus.
5. Hawaiians were pragmatic; cleared land for plantings; bird extinctions existed because people needed to clear uplands for culture of taro, etc. (did not rape land).

WILL KYSELKA'S LECTURE ON WAYFINDING

Especially for students who need a "hands-on" type experience in their learning, Kyselka proposes a "pretend voyage." The teacher should have all students rise and follow him/her on this month long voyage.

1. With hands, draw the earth, equator, Asia, South America, winds/currents in both hemispheres.
2. Canoes sail into the wind (45 degree angle)

a. In the Northern Hemisphere (as we leave Hawaii) we are sailing southeast.
b. As we reach the equator, the winds die (doldrums); we get bored.
c. As we begin to pick up winds (Southern Hemisphere), we will sail into the winds--sailing southwest--winds are coming from the southeast.

3. How do we know we are sailing east? Sun, moon, stars rise in the East. Hokule'a is above hawaii; A'a (Sirius) is above Tahiti.
4. What happens when there are storms that confuse the wave patterns? What happens when it is cloudy and you cannot see the stars? Polynesian Wayfinding includes various signs. Perhaps Nainoa Thompson or one of his crew members can be used for classroom resources.

WRITTEN BY: Carolyn Chang and Lei Masuda, Highlands Intermediate School.

Unit: History Via Theatre Grade level: High school
Topic: Overthrow of Monarchy

INTRODUCTION:

PART I. DISCUSSION

January 14, 1993 marked the 100th anniversary of the overthrow of the Hawaiian Monarchy. After the death of King David Kalakaua in January of 1891, Liliuokalani took the oath of office and was proclaimed Queen of the Kingdom of Hawaii. The most controversial point of contention at the time of Liliuokalani's ascension to the throne, however, was the Constitution of 1887 and of which she refers to as the "Bayonet Constitution." This document, which her brother Kalakaua was forced to sign in 1887, significantly reduced the power of the monarch. On the morning of January 14, 1893, she announced that she would present the Kingdom with a new constitution. Her actions prompted a group of American businessmen into plotting a revolution to abrogate the monarchy. With the cooperation of the United States diplomat, John L. Stevens, American troops were landed under a guise to protect American life and property. They seized control of the Hawaiian government and proclaimed a provisional government.

When attempts to annex the Hawaiian islands to the United States failed, the revolutionists established the Republic of Hawaii. After an attempted coup to restore the monarchy failed, Liliuokalani was arrested and brought to trial. She was convicted of treason, fined five thousand dollars, and sentenced to five years of hard labor. After being freed and later pardoned, she traveled to the United States to visit her late husband's relatives and to work against the annexation of Hawaii to the United States. However, on July 7, 1898, President William McKinley signed a joint resolution formally annexing the Hawaiian Republic to the United States. Thus ended the turbulent years surrounding the reign of Liliuokalani, the last ruling monarch of the Hawaiian Kingdom.

On the evening of July 23, 1992, the Manoa Valley theatre's drama presentation of "Liliuokalani" impressed upon me the need to share my experiences in the use of drama as a teaching tool. In 1981, the students of Saint Joseph's High School where I teach, presented a drama production entitled, "Liliu E." It was a production utilizing the combined efforts of students enrolled in three different disciplines. The project, like the Manoa Valley Theatre production, was a drama presentation; a play based on the overthrow of the Hawaiian monarchy as seen through the eyes of the queen. Although written by myself, the entire research into the background of the play, the staging, and the stage directing was done entirely by the students. The preparation of the production covered a span of six weeks, from the time casting was completed to opening night. It involved the students enrolled in the Hawaiian History, Art, and Music classes. Each discipline's responsibilities were predetermined with the Hawaiian History classes researching the story, the Art students designing the set, costumes, and the actual construction of the set; the Music classes researching and selecting the appropriate Music of the period. It was also extremely important that all three disciplines work closely with each other to insure continuity. This interdisciplinary project provided the students with an opportunity to successfully realize an appreciate the advantage of working together towards a single goal. In the preparation of this report, I have tried to divide the lesson plan into sections that might be of assistance to instructors who wish to pursue such a project.

PART II. PROCEDURE

Before offering suggestions for classroom learning, perhaps it would be wise to explain that this project was planned primarily for students at the high school level. If however, there is a need to pursue this project by utilizing the talents of students in the lower grade level (junior high) the same expectations for casting at the high school level should apply. At Saint Joseph's High School, where I teach Hawaiian History, Art, and Music, Hawaiian History is offered primarily to juniors while the Art and Music classes are offered to all grade levels. Therefore, I will be writing this lesson plan with high school students in mind.

A. TRYOUT PREPARATION:

1. Enough scripts should be printed or be made available so that there is at least one script per speaking part.
2. Publicity for tryouts should contain the following information: Where tryouts are to be held, the time it is to be held, and scripts are to be checked out for the student's perusal.
3. The size of the room where tryouts are to take place must be large enough so that different scenes may be simulated. The use of the actual stage would be ideal but not necessary for tryout purposes.
4. The stage director and instructor should be present at every tryout session and they should be thoroughly familiar with the script.

TRYOUTS:

1. Distribute "Tryout Sheet" with the following questions: name, address, phone number, part the student is interested trying out for, any acting experience, any free time the student has for rehearsing. (see attached)
2. Assign students to read several roles, inter-mixing male and female roles. Assign students to read the role they are most interested in portraying.

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3. Very often in drama performances, emergencies arise that require quick thinking on the part of the actor/actress. It is therefore important that the stage director cast someone who possesses this talent to react instantly when such emergencies arise. "the following are two suggested exercises you might want to utilize in testing the ability of students to react quickly.

   a. Divide students in pairs; give them a scenario and have them make up a two minute scene. Scenario:"You have just run over your neighbor's expensive cat, you are to break the news to them."

   b. Place some common objects in a paper bag (pencil, keys, paper clip, etc.) Have students reach into the bag pull out an object and immediately create a two minute scene using that object.

4. Inform the students who tried out for a part as to where and when the chosen cast will be published and posted.

5. Thank students who tried out and collect all scripts.

Enclosed is a sample from Act One, Scene One, of "LILIU E." Prior to actual tryouts, students are asked to check out a copy of the script. Students are encouraged to read the entire play and to understand what the play is all about. This is meant to prepare them for the actual tryouts.

PART III. REFERENCES

Liliuokalani   Hawaii's Story by Hawaii's Queen
Honolulu, Mutual Publishing Company, Reprint 1991

WRITTEN BY: Clarence Waipa

TRYOUT SHEET

Name Grade: Sr. Jr. Soph. Fr.
Address Phone L
UN
City/State Zip Code

Play Title: Playwright:

What character are you interested in playing?

Would you be willing to accept another role? Yes No
Have you had any acting experience? Yes No
Have you had any backstage experience? Yes No
Would you be willing to work backstage? Yes No
Please list your free time:
Sunday:
Monday:
Tuesday:
Wednesday:
Thursday:
Friday:
Saturday:

Director's Critique:

ACT ONE

Scene One

Scene : Washington Place, the home of the Dominises

Time: About 11 p.m. mid-December, 1890

At Rise: The overture has ended, John Dominis and Liliuokalani are in their living room. John seated, reading, and Liliu, standing, staring into space

JOHN

(Looks up, checks the time)

My dear, the hour is late. If there be any important decisions or actions to be made, could it not wait until morning? After all, you do need rest.

LILIU

Please forgive me. There have been so many sources of worry during the day that I find it difficult to afford myself the comforts of sleep at this hour.

JOHN

Is it so cumbersome a worry that you could not resolve it in the morning with the members of the cabinet?

LILIU

(Rubbing her eyes)

Would it surprise you if I were to say that part of the worries of the day deal specifically with the question regarding the loyalty of the ministers to the crown?

JOHN

Well, if you find it difficult to express your thoughts freely with the members of the King's cabinet - especially with matters that require the utmost confidentiality - I would dare say that the situation in the kingdom has reached a point that might be considered very grave.

LILIU

The situation in the kingdom at this time is not only a question of confidentiality, but also a question of loyalty.

JOHN

My dear, if there is something you wish not to discuss with me regarding your regency, I would be only too happy to end this discussion.

LILIU

At this moment, I feel so utterly hopeless. As you are the only one in the entire kingdom I could trust without reservation, I would dearly love to discuss the entire situation with you. However, I know it would only bring you much unwanted pain.

JOHN

There is also the idea of sharing...and as I am your husband, happiness in marriage comes from sharing each other's thoughts, each other's needs and ambitions, even each other's tragedies.

LILIU

Is it then your wish that I share these worries with you?

JOHN

If you feel a need to, yes!

LILIU

Well, do you recall what happened on the morning of November 26?

JOHN

I believe that was the day you were invited to the palace by His Majesty, the King...

LILIU

Yes, and it was there that I met His Majesty's ministers and after exchanging assurances of fidelity to each other and faithfulness in the discharge of our official duties, they left, while the King and I remained to talk over matters.

He told of things that had transpired a few months back; some of the ministers had thrown guns and ammunition into the sea from the steamer "Waimanalo." It was done to prevent him from having them. This had evidently been directed by the "Reform Party" with whom a portion of his ministers were in accord.

JOHN

Was anyone else present in the room after the ministers left that might have overheard your conversation with the king?

LILIU

No, I don't believe so. The king went on to say that his guards had been reduced to twenty men, and they were barely sufficient to protect me if there should be any disturbance.

JOHN

Did the king mention which ministers were in accord with the "Reform Party?"

LILIU

No, he didn't. He only mentioned that he had requested Mr. Cummins to send back to the palace all the guns that were at the station house, but only the carriages were returned. The guns were kept back. It was an insult by his cabinet, and he felt keenly his weakness, that he had no more power or influence, since his cabinet was working against him.

JOHN

Are there any other related incidents that your suspect at this time?

LILIU

The only other thing that comes to mind is the situation with the "Honolulu Rifles." I still have great misgivings - especially after the last legislative action officially disbanding them. I find it very unsatisfactory that they are still permitted to carry arms in the disguise of the "Knights of Pythias." I can't help wondering what our aliis would have done to solve a situation like this.

JOHN

Did the king offer any solution to alleviate the present situation?

LILIU

No. He only mentioned these things because he wanted me to be aware of my situation.

JOHN

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If His Majesty knew of this conspiracy, why, then, did he decide to leave the kingdom in a state of turmoil?

LILIU

I did all I could to dissuade him from the journey. I reminded him of his failing health and that I was not in my usual vigor. I also mentioned the cold weather to which he was unaccustomed at this time of the year. And if anything should happen to him, how would I be able to meet the increasing burdens of my station?

JOHN

What was his reply?

LILIU

He replied that he would leave those behind who would look out for the kingdom.

JOHN

Judging from what you have just related to me, it would be utterly foolish to even think about leaving the kingdom now.

LILIU

The principal motive of his journey was to have an interview with our minister in Washington to give him instructions in regard to the McKinley bill. The influence of it is dangerous to our people - particularly to those who are now working against the king.

JOHN

I seems to me that the course now being pursued by the king is one of complete sacrifice, the logic of which I do not agree with, nor do I completely understand.

LILIU

To me, the logic is simple...with an ever-forgiving heart, he set aside his feelings of animosity to work for the good of all the people in the kingdom, sacrificing him-self in the interests of the very people who are doing him wrong.

JOHN

As regent, what course of action do you plan to pursue?

LILIU

Well, being aware of what has transpired during the past few days, I've decided to break with royal tradition during my regency and

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remain in residence here at our home, rather than at the palace.

JOHN

For your safety and security I think that is a wise decision.

LILIU

Just the other morning I received a report that there was to be a secret meeting at a home in Nuuanu Valley to debate upon the overthrow of the government. I asked Mr. Cummins to check into the matter, but he could not confirm anything.

JOHN

Do you suspect Mr. Cummins' integrity as minister of foreign affairs?...Let me rephrase that...Did Mr. Cummins really want to confirm anything?

LILIU

At this moment I'm not quite sure whether I'm capable of trusting any of the King's advisors without harboring any thoughts that nurture upon the plains of conspiracy.

(Music begins in the distance)

My only desire is that I will be able to find the courage and patience to work for the cause of the people until His Majesty returns...What is that sound?

JOHN

I believe it's coming from outside the courtyard. Let me look.

(Stands out to the balcony)

Come quickly, dear. The members of His Majesty's Choral Society have come to entertain us. Listen!

2. "PO LA'I E"

LILIU

I had almost forgotten it's Christmas. Will you forgive me for burdening you with my problems of the kingdom?

JOHN

My dear, what would Christmas be like if we stopped sharing the important things in our lives, be they good or bad.

End of Scene One

Unit: History Via Theatre Grade level: High School
Topic: Aspects of Production

PART I. INTRODUCTION

With the production of the Manoa Valley theatre drama presentation of "Liliuokalani" still fresh on my mind, I would like to continue to share my experiences in the use of drama as a teaching tool. In my Course Chart #3, I tried to emphasize the importance of "Preparation" as it relates to "Tryouts." With respect to the use of drama, I believe that good preparation will always insure a successful tryout. In this lesson plan, there is a need to continue emphasizing other important aspects of production: the importance of STAGE DIRECTION, STAGE POSITIONS, SCENES, AND BLOCKING.

PART II. PROCEDURE

A. STAGE DIRECTIONS:

1. In order for the stage director to communicate with the actor as to where he would like the actor to move on stage, the stage is divided into nine sections with each section having a distinct name. It is important that the actor familiarizes himself with the language of the stage. Both director and actor should be familiar with section names so that it becomes almost second nature in their stage communication. (see attached)

B. STAGE POSITIONS:

1. As the actors move on stage, there are positions that an actor assumes which are considered to be strong and weak positions. Stage directors continually try to create these positions to emphasize or de-emphasize an actors position to create the desired effect. When an actor assumes a strong position, this is when the dialog is most easily heard by the audience. There are also weak positions that stage directors create because it is when the actor is in this position that dialog need not be used. Or the stage director wants to de-emphasize an actors position to create a desired effect.
2. Strong Positions: Full Front, Three-Quarters Down Right, Three-Quarters Down Left.
3. Weak Positions: Full Back, Three-Quarters Up Right, Three Quarters Up Left, Profile Right, Profile Left.
4. Explanation of Positions:

a. Full Front - When the actor faces the audience directly, both eyes of the actor can be seen by the audience.
b. Three-Quarter Down Right - When three-fourths of the actors face is seen by the audience with the actor facing right.
c. Three-Quarter Down Left - Same position as above except that theactor is now facing left.
d. Full Back - When the actor's back faces the audience; an extremely weak position for dialog.

e. Three-Quarter Up Right - A position when only one-fourth of the face is seen by the audience; a weak position.
f. Three-Quarter Up Left- Same position as above except that the actor is now facing left.
g. Profile Right - A position where the actor faces stage right.
h. Profile Left - A position where the actor faces stage left.

C. SCENES:

1. When rehearsing the various scenes, each scene is given a number. These numbers are derived (in most cases) from a set of numbers located at the upper right or left corners of the script. There are normally a set of Three numbers. The first number to the far left indicates the act number; the second number indicates the scene number, and the third number indicates the page number. Most stage directors seen identifying the scene, will refer to the first two numbers only. (i.e. scene 12, 23) Thus, scene 12 means Act One, Scene Two or scene 23 means Act Two, Scene Three.

D. BLOCKING:

1. It is important to understand at this point that any movement on stage by the actors is NOT a spontaneous reaction on the part of the actors. These movements may be difficult to detect not because the actors are trying to hide the movements, but because it looks and appears so natural that the audience fails to notice it. These natural looking movements, no matter how small, are the result of the stage director's planning. In other words, all movements on stage by the actors are deliberately planned. These planned movements are called "BLOCKING." Blocking is normally added into the scene after the lines of the play are nearly memorized by the actors.

PART III. REFERENCES:

Liliuokalani. Hawaii's Story by Hawaii's Queen
Honolulu, Mutual Publishing Company, Reprint 1991.

WRITTEN BY: Clarence Waipa

SCENE FIVE

Scene: Washington Place

Time: Early evening, September 6, 1896

At Rise: Friends, Supporters, and Servants of Liliu have gathered to greet her upon her release from prison...the mood is very somber

(Servant enters)

SERVANT

Ladies and Gentlemen, may I please have you attention...Her Majesty's carriage has just arrived. Let us...with dignity...greet the return of our beloved Queen.

(Music begins)

(Liliu and Kitty Wilson enter)

LILIU

(Looks at people)
Aloha!

PEOPLE

Aloha, Your Majesty!
(Liliu embraces some of the guests)

SERVANT

Welcome home, Your Majesty!

LILIU

(Embraces servant)
Mahalo!

(Music ends)

SERVANT

Your Majesty, please accept our apologies for having so few here to greet you. The provisional government informed us only a few hours ago and it was difficult to notify all of the...

LILIU

(Interrupting)

Please...Please do not apologize. We are most grateful for the opportunity just to be here with all of you...and to be home.

(Looks at people again)

Dear friends, words cannot adequately express the feeling I have in my heart for each of you. I want to thank you for the courtesy you have shown me this evening, and although I had been denied your sacred ministrations and actual presence during the months of my imprisonment, your tokens of love and remembrance have always sustained me. To those who have also suffered the indignities of imprisonment, torture, and death... because of your loyalty to the crown, to these I shall forever be grateful...

(turning to Kitty Wilson)

2-5-52

To Evelyn Townsend Wilson, my dear friend, confidant, and companion, choosing to suffer the afflictions of imprisonment and humiliation during the months of my confinement... I will also be forever grateful.

VOICE FROM CROWD

Your Majesty, there are those here who, in spite of persecution and imprisonment, still remain bitter and feel the need to continue the struggle for the restoration of the dignity they lost.

LILIU

I can readily understand your concerns, and perhaps your goals are noble. However, I must also tell you that I hold no malice toward those who resorted to arms in wresting away the dignity of the Hawaiian people and I pray that the Divine Providence will grant you the wisdom to follow the pathways of peace.

ANOTHER VOICE

Your Majesty, are we to assume that you may not support any movement for the purpose of restoring the crown?

LILIU

My dear friends, if we resort to the actions that brought the revolutionists to power, we would, in effect, be no different from them.

ANOTHER VOICE

Would the course of action we pursue have any adverse effect upon you or your future?

LILIU

Permit me to disclose some of the conditions under which my release was granted...these conditions allow me but sixteen servants, my retainers, who maintained a system of watches for my protection are never to come near me again. I am prohibited from going where there is a concourse of people, nor am I permitted to have any gatherings at my home.

ANOTHER VOICE

Your Majesty, does this gathering constitute a violation of that condition?

LILIU

I am not sure whether I would be able to answer that satisfactorily, yet I scarcely feel the need to test the interpretation of the conditions or the patience of those in power.

ANOTHER VOICE

Your Majesty, in lieu of the uncertain conditions at hand...perhaps it would be wise that this gathering be terminated as quietly and as quickly as possible.

LILIU

Much as I abhor the very thought, the suggestion does have its merits.

SERVANT

Ladies and Gentlemen, as we have greeted the return of our beloved Queen, let us now honor the request that this gathering be terminated.

(Music begins as people slowly disperse)

2-5-53

(Music stops as Kitty Wilson and servant remain)

LILIU

Kitty...will I be able to see you in the morning?

MRS. WILSON

If you wish, Your Majesty, I would be happy to return in the morning.

LILIU

Yes!...Yes, I believe I would like that very much.

MRS. WILSON

(Embraces Liliu)
Goodnight, Your Majesty.

SERVANT

Your Majesty, is there anything you wish me to do?

LILIU

No!...No, thank you...I'll be all right...I would like to remain out here awhile...

(Servant leaves)

(Music begins)

John!...John!...John Owen Dominis. I tried...I really tried to do my best. It has been very difficult and...and I just know things might have turned out differently had you been here with me. I hope destiny will look kindly upon me as someone who tried to do her duty as the Almighty gave her the light to see that duty...I...I miss you very much, but I am not afraid. I am not afraid of whatever the future holds for me.

Lights slowly fade

THE END

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Unit: History Via Theatre
Topic: Rehearsals and Performance

PART I INTRODUCTION

In continuing to share my experiences in the use of drama as a teaching tool, I would like to continue to add more topics to what I have already discussed in Course Chart #3 and #4. In this lesson plan, I would like to focus our concentration on REHEARSALS and PERFORMANCE. Under these two major headings are numerous sub-topics that I feel would better prepare the instructor and students toward a successful performance, but better still...toward a memorable learning experience.

PART II. PROCEDURE

A. REHEARSALS :

1. Read-Through: after casting has been completed, the very first responsibility for the stage director is to schedule a read-through. This involves the entire cast and it is extremely important that the entire cast (speaking parts) be present. Arrangement for a room large enough where the entire cast can be seated in a circle. At this rehearsal, the play is read in its entirety or it is "read through"...several times if this is possible. This gives the cast a rough idea of what the play is all about. This rehearsal also allows the actors to ask any questions about the play or the role they have been assigned.

2. Scene Rehearsals: The stage director now breaks the play down into individual scenes. Scene rehearsals are based upon the amount of compatible practice time each actor has committed toward the play. Every scene is rehearsed separately and in any order. During the scene rehearsals, the character of the role and the blocking is discussed and worked out. When all of the scenes have been rehearsed with some degree of success and continuity, the scenes are then placed and rehearsed in order until the entire act is completed. By the end of the fourth week, the entire play should have been put together with all of the correct blocking included. By the end of the fourth week, scripts should be used very sparingly. By the end of the fifth week, no scripts should be allowed; prompting should be limited to give the actors an opportunity to work themselves out of jams. (forgetting lines, blocking, skipping lines etc.) By the sixth week, at least two dress rehearsals are necessary so lighting and make-up can be perfected. It is important to understand that from a stage director's viewpoint, there will never be enough time for rehearsals.

B. PERFORMANCES:

1. Make-up: It is extremely important that make-up be used by the actors as stage lights tend to make natural skin color look pale.

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It is also very important that the actors begin putting make-up on least two or three hours before curtain.

2. Green Room: After make-up is completed, all actors should report to the GREEN ROOM. This is a special room from the stage director's standpoint where all actors are asked to be in unless he or she is on stage. The purpose for this room is for the convenience of the stage manager whose job is to call or cue the actors when they are to report to the set. It is also a room where the actors are able to relax and be out of the way of the stage crew.

3. Props or Properties: "Props" are anything that the actors carry or use on stage during the performance. It is important that the actors be aware as to what props they are to use on stage. It is also important that the actor returns all props immediately after he/she walks off stage. There should be a prop person in charge of all props.

4. Curtain Calls: The purpose for "Curtain Calls" is to give the audience an opportunity to acknowledge the actors performance. It is the stage director's responsibility to work out a curtain call scheme to be used at every performance.

WRITTEN BY: Clarence Waipa

Unit: Immigration Grade level: 11,12
Topic: Plantations

INTRODUCTION:

Even though some areas of the islands are still close to the sugar and pineapple plantation labor scene, most of the students today are somewhat removed from that period of Hawai'i's history that dominated the islands' economy, politics and social life for about a hundred years. The plantation experience re-shaped Hawai'i's population, history and life-style and needs to be researched and examined to understand its impact on the life of Hawai'i's people today. How can you involve students in your classes to take an active interest in the immigrant ethnic groups and with the problems they faced in those early years?

Taking my cue from our visit to the Waipahu Cultural Garden Park last week, I decided to focus my attention on providing class projects for my Modern History of Hawai'i semester classes as they study about the different immigrant groups who labored on our island plantations.

To place this lesson plan in proper perspective, let me provide the context and the student population to which it is geared. My plan involves primarily juniors and seniors in our high school. Most of my students are classified as average or below average with some individuals rated above average. However, the students' potentials are great, depending heavily on the teacher's ability to involve them in class hands-on projects and discussion. Many of the pupils are engaged in some form of sport activity such as football, basketball, volleyball, baseball, track, soccer, etc. They are not only players, but are statisticians, managers, and/or other accompanying personnel. This means that these individuals need to be actively engaged in learning or they will be students that will be "present" in body, but "absent" in mind. They also like to work in groups rather than operating as a "single" entity.

The format of my Modern History of Hawai'i course is divided into four units:

1. Unit I - An Introductory Unit which encompasses the basic facts about the state and the Big Island, including the public officials. (Election Year)
2. Unit II- Review of the history of Ancient Hawai'i and to include the Hawaiian monarchy as a backdrop for the succeeding changes in Hawaiian history.
3. Unit III- The Plantation Experience and the Rise of the Big Five.
4. Unit IV- Modern Era of Labor Unions, Democratic Party's Prominence. Statehood and Foreign Investments.

Although the vehicle is the story of Hawai'i's history, the main concern of the course is the people and events that caused changes in the direction and priorities of the islands' life.

My lesson plan would start on the second or third day of Unit III, the Plantation Experience.

MATERIALS:
1. Blackboard and chalk
2. A list of suggested formats and names of ethnic groups for a class project
3. Willingness of students to participate in a class project

OBJECTIVES:
1. To involve students in a group activity
2. To have students choose one of four formats on which to work as a class project.
3. To have students choose to do research on one particular immigrant ethnic group's life on the plantation.
4. To have students choose a captain for the class project, leader and a recorder for each ethnic group.
5. To have students develop their special skills in organizing classmates in work assignments and schedules, in utilizing particular talents, and in working towards the projected completion of a class project.

PROCEDURE:

The teacher writes the words---Chinese, Japanese, Filipino, Norwegian, Korean, German, Vietnamese, Portuguese, Puerto Rican, Scotch, Spaniards, French, Russian, Jews, Egyptians, Mexicans, Samoans, Tongans,---on the blackboard. Then the instructor asks the students if they can identify the six leading immigrant groups from the list on the blackboard that came to work as contract laborers on the Big Island.

They probably could list the first three names of Chinese, Japanese, and Filipino readily, but may have trouble with the second group of Portuguese, Korean, and Puerto Rican. True, the listing of Norwegian, German, Spaniards, and Russian may be named, but the mentioning of these groups would be slight because there may not be as many descendants from them present as they are from the three major groups. The teacher will remind the class that we are not talking about the recent immigrant groups that have come to Hawai'i to live, but those laborers who came to our shores fifty years to over a hundred years ago.

When they have finally decided on the six immigrant groups of Chinese, Japanese, Korean, Portuguese, Puerto Rican, and Filipino (also with a little guidance by the teacher), then the instructor announces to the students that they will choose one of the four forms as a class project. Before the class choice is made, the teacher will tell the students that no matter what format the class project will take, each class member will also choose to do research in one particular ethnic group. No more than five students shall be allowed to work in one particular ethnic group and each group will choose their own leader and recorder. The leader will organize the members into a coordinated and functional unit and will devise the group's work schedule. The secretary or recorder will keep a list of the group's members and their assignments so that there is no duplication of information and materials researched. This is decided only after the leader's work assignments and schedule have been made known. Also one overall chairperson will be chosen by the class to be the captain of the whole project whose job will be to coordinate, supervise, and assemble with the group leaders the results of their fellow classmates' labor so that the work is completed on time.

The teacher writes the following formats on the blackboard:

1. A model plantation village (like the Waipahu Cultural Garden Park) in which each of the six groups would be represented.
2. A plantation cultural booklet that would be divided into six sections for each of the six immigrant groups to be represented.
3. A class mural that would include items representative of each of the six immigrant groups with the people of that particular origin.
4. A cultural display or exhibit of mementos, photos, and other items of the plantation days of the six immigrant groups.

The students would be allowed time (from 5 to 15 minutes) to decide among themselves which format they will choose as their class project. They must understand that they cannot choose four or more than one form, but must choose only one format for their class project. The students also know better than the teacher what the special talents of their peers are. Some can work in clay and in ceramic work, or in sculpturing, or in drawing or painting, or in printing or have the ability to construct a platform for a model plantation village or for an exhibit. The class's choice of a format may help students decide the particular ethnic group to research or in which they may work. The students must understand that they will receive two grades; one for group work, and one for individual work. Because I usually have at least three Modern History of Hawai'i classes or more per semester, I am hoping that not all of the classes will choose the same form or format to illustrate their understanding of the Plantation Experience on the Big Island.

The teacher will announce that there are various sources where students can gain information and materials for their group in this class project. The most obvious place is the school library and the instructor will schedule two consecutive class periods for library visits to begin the research process. Other sources can include the County Library and the Hilo College Library, but each institution has different rules and regulations by which users must abide. Oral interviews with family members or with family friends or with other community resource personnel who have lived through that experience are also invaluable sources of information. Many of these people have priceless photos and memorabilia in their possessions. The teacher can suggest items such as cultural food and food preparation, clothes, tools, festivals, music, religion, furniture, sports, arts and crafts, equipment, industries, plants, animals, societies, and means of transportation as possible topics for research.

The teacher will also set the due date for the project's completion. This should not be less than three weeks from the day of assignment. Other class assignments will be required within this unit's study period, but at least one day per week will be set aside to work on the class project. The rest of the class period (with the guidance of the teacher as facilitator) would be used for the class to choose the format of the class project, a captain for the overall plan, the decision of the individual student to do research in one particular ethnic group and in one specific area of that ethnic group, to choose the leader and recorder for that specific ethnic group, and perhaps a time schedule for the information, materials, and other items to be collected and turned in completed to the group leaders and captain to assemble and arrange by the due date.

This would be the place where I would end my lesson. It may be that students may need more time to accomplish all the activities that are set before them in making choices for themselves and for the class. Then time will be provided for them in the next class session. All the foregoing activities would accomplish the five objectives outlined initially in this lesson plan.

-PAU-

WRITTEN BY: Hawea Waiau

Unit: Immigration
Topic: The Chinese in Hawaii

INTRODUCTION:

With the growing sugar industry in the mid 1800s more laborers were needed to work on the plantations. Prior to 1852 Hawaiians made up the bulk of the labor on the plantations. The Gold Rush in 1848, along with major epidemics which killed off thousands of Hawaiians created a labor shortage in the expanding sugar industry.

In 1850 the Masters and Servants Act was passed allowing the importation of foreigners to work on the plantations. In 1852 the first ship carrying about 200 Chinese contract laborers arrived.

After their contract was up many returned home. Among those who remained in Hawaii many permeated the mainstream of life in the islands opening crafts, trades, and smaller businesses as a result of the growing economy. By annexation the Chinese were well established in the community.

OBJECTIVES: Students will...

1. explain the reasons for the labor shortage which resulted in the Masters and Servants Act.
2. identify the first ethnic group of foreign contract laborers.
3. explain what the Masters and Servants Act was.
4. tour and explore downtown Honolulu's Chinatown.
5. develop an understanding of the Chinese community in downtown Honolulu.

PROCEDURE:

1. Background information:
A) Labor force
  a) Hawaiians provided labor prior to 1852
  b) Reasons for decline in Hawaiian labor
      - 1848 Gold Rush
      - major epidemics of whooping cough, measles, mumps, influenza, leprosy, small pox
B) Masters and Servants Act in 1850
  a) government approval to import foreigners as contract laborers
- define: as pertaining to Act...contract labor, master, servant
  b) what were the obligations of the master and servant under this act?
  c) first contract laborers arrive in 1852 - CHINESE. (life on sugar plantation - Sojourners and Settlers, pages 23-44)
2. Upon expiration of labor contract many returned home and many stayed and opened businesses.
3. Chinese today
A) Downtown Chinatown Tour
  a) take students on field trip to Chinatown, have them

complete the worksheet.

b) upon completion of field trip discuss worksheet - generate discussion on what they have discovered and learned on the field trip.

4. Assignment:

A) Write a letter to a friend as if you were a Chinese in Hawaii today. It may be a friend here in Hawaii or in China. Include :
a) your name, age, where you live.
b) what your daily activities are.
c)what it's like living in Hawaii.
d) how you are treated in the community.
e) the good things that are going on in your community.
f) the problems going on in your community, what is being done to remedy the problems.
g) anything else you would like to add.

B) Form groups of 4-5.
a) Read letters to group.
b) Pick one to share with the class.

Extension Activities:
1) Guest Speaker (Chinese Businessperson, older person who has experiences to share, Chinese society representative, etc.)
2) Research: Chinese family tree

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WRITTEN BY: Doreen Dudoit

GROUP NAME:

GROUP MEMBERS:

DOWNTOWN HONOLULU TOUR

1. YEAR AND NAME OF THE OLDEST BUILDING YOUR GROUP CAN FIND. 20 PTS.

2. FIND SOMEONE WHO HAS LIVED IN THE AREA FOR MORE THAN 25 YEARS. INTERVIEW HIM/HER FOR 100 PTS.

3. FIND A BUSINESS IN DOWNTOWN WHICH HAS BEEN IN BUSINESS FOR MORE THAN 25 YEARS. 50 PTS.

4. LIST AS MANY DIFFERENT CHINESE SHOPS AS YOU CAN FIND.5 PTS. FOR EACH SHOP.

1.
2.
3.
4.
5.
6.
7.
8.
9.
10.

5. FIND AND DESCRIBE WHAT YOU CAN BUY IN "FOOKSAU TONG." 25 PTS.

6. BUY AND EAT AN ORIENTAL FOOD YOU HAVE NEVER TRIED BEFORE. LIST AND DESCRIBE. 5 PTS. FOR EACH FOOD.

1.

2.

3.

4.

5.

6.

7.

7. ALL MEMBERS: WHAT STOOD OUT, MOST TO YOU ON THIS TOUR AND WHY? WHAT HAVE YOU DISCOVERED ABOUT THE CHINESE IN HAWAII? 25 PTS.

Unit : The Plantation Experience
Topic: A Day in the Life of a Laborer

Introduction:

This lesson plan is an adaptation of a lesson that I use in the text, A History of Hawaii.

Plantation life was highly regulated for the workers and their families. From the moment of rising at the five a.m. whistle, to the end of their day, workers routinely functioned in their day to day existence. Life was not easy for the plantation worker. He worked long, hard hours taking only a short break for lunch. Working conditions were harsh. The hot sun, scratchy sugar cane leaves, and biting insects made the working day even harder.

This lesson will look at what the typical day of a plantation worker was like and compare it to what a typical day is like now. It will also lead into how Pidgin English developed and how it has made an impact on how we speak today.

This lesson can be used in conjunction with a field trip to Ewa Plantation and/or to the Waipahu Cultural Garden Park. If a field trip is not possible then a slide presentation may be useful.

Materials: Comparison handout (see after "Reference" section)

Objectives: Students will ...

1. Compare their families with a plantation family of the early 1900s.
2. Explain how Pidgin English developed.
3. Define typical pidgin words which were used by plantation workers that we still use today.
4. Arouse student interest in plantation life.

Procedure:

1. Give students the reading "When the Whistle Blows" by Joanne Yamada. (Depending on your class you may want to read it aloud or have them read it to themselves.)

2. Have students respond to the reading:
   a. feelings of mother, father, children
   b. what have you learned about plantation life?
   c. how do you feel about the amount of work required of each family member just to make it?

3. In groups of two compile a list of Pidgin words from the story and define them. Class will then regroup and discuss.
4. Explain how Pidgin English developed (Pau Hana, pgs. 117-119).
5. Discussion: what words do we use today that have plantation "roots"? What are its meanings?
6. Handout: Comparison of Plantation Life to Present Day chart. Students to complete. Upon completion class to discuss.
7. Critical Thinking: Ask students, what can you conclude about the typical plantation family and what are the reasons for your response? Encourage discussion.

Extension Activities:

1. Field Trip to Ewa Plantation and/or Waipahu Cultural Garden Park.
2. Research: Pidgin English words and their meanings.
3. Guest Speaker: Plantation Worker.
4. Make a comparison of typical items used by a plantation worker or family versus the types we use today. Ex. kaukau tins/tupperware, tobacco bags on faucet/water filters, bango tags/ social security cards.

Attachments: "When the Whistle Blows"

References:

Glick, Clarence E. Sojourners and Settlers. (Honolulu: The University Press of Hawaii, 1980).

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Murayama, Milton. All I Asking for is My Body. (Honolulu: University of Hawaii Press, 1988).

Takaki, Roland. Pau Hana. (Honolulu: University of Hawaii Press, 1984).

Name: Date:

Comparison of Plantation Life to Present Day

Directions: You will make a list comparing differences (or in some cases, similarities) of plantation life to present day Hawaii. List any aspect that comes to mind of plantation life. Then list how that aspect can be compared to today.

PLANTATION LIFE	PRESENT DAY
1. plantation whistle	1. alarm clock
2. lack of privacy	2. privacy respected
3.	3.
4.	4.
5.	5.
6.	6.
7.	7.
8.	8.
9.	9.
10.	10.

Looking over your list what kind of a conclusion can you make regarding the past and the present?

Written by: Doreen H. Dudoit

Unit: Plantation Life Grade level: 11
Topic: The Japanese Immigrant

INTRODUCTION:

Many immigrants who came to Hawai'i came to better themselves. they came to work on Sugar plantations with the expectation of promoting the family to better living conditions and quality of life. what each of our immigrant ethnic labor groups found out was that life on the plantations was not easy. Keeping their family pride and love was difficult but families tried, weathering the hardships for the family.

By reading Milton Murayama's All I Asking for is My Body, and the short excerpt from Yamada's When the Whistle Blows, we will be able to understand more of the hardships of life on the plantation. We will study one ethnic group...The Japanese. We will read about and compare two Japanese families who lived the plantation life. Hopefully, we will realize that hard work and sacrifice will build a healthy self-concept and good discipline needed for success.

OBJECTIVES:
1. Students will read stories about plantation life of the Japanese immigrants laborer.
2. Students will have a better insight of life back then and to the hardships and sacrifices of the immigrant laborers to improve themselves.
3. Students will compare life today with plantation life of yesteryear.

PROCEDURE:
Part I.
1. Assign the students, All I Asking for is My Body to read. They have 4 days to read the book.
2. On the 5th day discuss the book with the class. (See: "Questions for Discussion: All I Asking for is My Body sheet)
3. Before the discussion, read the poem, "The Cane Cutters" by Juliet S. Kono (The Best of Bamboo Ridge, p. 50) to the class. This will help to set the mood for the discussion.

Note for the instructor: Read the "Afterward" for All I Asking for is My Body. This will give more insight into the book.

Part II.
1. Read pages 211-216 in the textbook A History of Hawai'i (Menton/Tamura; 1989), "When the Whistle Blows."

2. Discuss the questions on page 216 concerning the reading.

Part III.
1. Compare the two stories.
2. Compare the two Toshio's.
3. Compare the two families.
4. Compare the two parents.

Note: The teacher may want to go on to read about Sachie in section 4, and compare the "school days" with that of All I Asking for is My Body.

REFERENCES:

Chock, Eric & Darrell H.Y. Lum. (editors). The Best of Bamboo Ridge. Honolulu: Bamboo Ridge Press, 1986.

Murayama, Milton. All I Asking for is My Body. Honolulu: University of Hawaii Press, 1988.

Menton, Linda & Tamura, Eileen. A History of Hawai'i. Honolulu: Curriculum Research & Development Group, College of Education, University of Hawaii, 1989.

WRITTEN BY: Keoni K. Inciong

QUESTIONS FOR DISCUSSION: ALL I ASKING FOR IS MY BODY

1. What does the title mean?
2. What did the Japanese expect from their #1 son?
3. How was the work day like? Describe a work week.
4. How would you describe the Oyama's family life? Is it similar to today's (Japanese) family?
5. Describe the type of work on the plantation.
6. What were Japanese values during that time? Are you familiar with any? Please explain.
7. What was the role of the father? Describe Mr. Oyama.
8. What was the role of the mother? Describe Mrs. Oyama.
9. If you are Japanese, can you compare anyone in your family with members of the Oyama family. Explain. If you are not Japanese, do you have friends with family members you can compare with the Oyama family? Explain.
10. Describe Toshio. Describe Kiyoshi.
11. Why couldn't Kiyo play with Makot? Did this situation ever happen to you? What were Makot's parents like? What did they do?
12. Would you like to have been raised on the plantations during those times? Explain.
13. How did Toshio feel about his parents? How did he feel about his sisters? How did he feel about Kiyo?
14. Describe the plantation manager, Mr. Nelson. What would happen if you got in trouble or "disobeyed" orders?
15. What did the author say about other ethnic groups?
16. How did you like the ending of the story? Why? What do you think happened to the Oyama family? What was their future like?

Unit: Plantations
Topic: Comparison of Sugar and Cotton

INTRODUCTION:

While this lesson is intended for Juniors and Seniors in High School, students at the Junior High School may also be able to discuss/debate the issues. Each teaching experience provides the writer with increasing observations at various school site, about how our young people are perceptive and sensitive. While they are impressionable and vulnerable through their six years of secondary education, the writer believes that Hawaii's students are capable of understanding the complexities of our island culture. The teacher must provide tools for having rational/thought-provoking dialogues: "Hall of Fame", "Time Line(Life-Lines)", ghost stories/cemetery visits, oral histories(videos/journals), antique shops, Frank Delima's joke books, Cane Haul Road designs, All I Asking For is My Body, Rape in Paradise, are just a few of the plethora of resources in the community.

Today's kids know a lot more today than what we knew then at their age. Whether or when young people are willing to accelerate/enhance their cultural experiences is only a matter of time... and money/jobs. It is the challenge of all educators (teachers, parents, community, etc.) to help redefine values, to provide increasing options while decision-making and problem-solving, etc. Give kids time to talk, to listen/share, to reflect, to think about their thinking. They've got answers; they know what they want. We can help them find the information, not "spoon-feed" them. We can guide them through the process...to metacogitate - to think why people think the way they do. Cooperative learning, learning styles, integrative/infusion approaches to content learning are not recent discoveries. These have always been effective strategies about getting along with others, making meaning/relevance to learning in the school, and making learning a life-long process. It's time to re-think our thinking.

Regarding the suggestion for activities for the lesson on Sugar/Cotton plantations the intent of the lesson is a brief overview. The activity is to massage the student's minds about their prior knowledge base regarding U. S. History and to open some brief discussion about similarities and differences: I-2 days with teacher facilitation. (attached is an activity sheet to be used for discussion). If there is interest to further it is the teacher's discretion to decide how far/how much to extend into the assignment. This lesson is designed for Modern History of Hawaii students and any lengthy period would jeopardize the timetable for the course. The lesson objectives provide the teachers with some scope of the extension of the topic.

OBJECTIVES:

-To increase knowledge and awareness of the social structure on plantations in Hawaii and in the Southern United States, I900-I940.
-To discuss similarities and differences of the two plantation systems; extent of paternalism. Choose one similarity or difference and find supportive evidence in your readings/oral histories.
-To motivate students to discuss/debate various issues presented in the comparison: Was the pace of assimilation for the Asian-Americans "faster/smoother" in Hawaii than the quest for equal rights among Afro-Americans? If yes, explain your choice in detail.

Have people's perceptions/attitudes about "immigrant groups" changed over the various periods of time in modern history?

a. I900-I940
b. I940-I960
c. I960-present day

Consider strategies for Americanization, cultural/ethnic autonomy, "green card", etc. Support your opinion with evidence from readings.

-To encourage students to dialogue about current ethnic relations in their communities, neighbor islands, and mainland.
What attitudes/perceptions exist on your campus regarding ethnic relations

a. stereotypes
b. defense mechanisms
c. course offerings: Foreign Languages, Ethnic Studies, etc.
d. faculty interaction
e. support services: Teaching English as a Second Language
f. Cultural/Multi-Cultural Clubs
g. peer interaction: "Sink or Swim?"

CHARACTERISTICS OF EACH PLANTATION

SUGAR PLANTATIONS IN HAWAII
(SUGAR IS KING)

Type of Labor:
Contract Labor: Recruitment from world regions
Provisions offered to laborers (free passage, food, clothing, etc.)
Laborers allowed to return to native country, move to towns or remain on plantations for long or short-term contracts at the end of their contract.

Extent of Paternalism:
Divide-and-rule: Laborers were separated into ethnic camps
Different wage scales used for ethnic groups

Benevolent paternalism: Housing, schools, medical care provided by kind, intelligent managers (King/Monarch)
Laws enacted by cruel/brutal mangers- if laws were violated laborers were punished

Social/Cultural Structure:
Social distance was essential in maintaining a plantation system of power.
Haole (Manager, supervisor, foreman, bookkeepers, etc.) vs. Non-haole (laborers).

Presence of ethnic and cultural autonomy:
1. Families kept in tact
2. Cultural festivals, religious events were allowed\Recreational facilities built by managers
3. Educational and employment opportunities ,business ownership permitted
language schools approved by managers political participation occasionally encouraged(voting in elections, campaigning, etc.) Americanization prevailed in all institutions.
Lease options for cane cultivation offered to some laborers

COTTON PLANTATIONS IN THE SOUTH UNITED STATES
(COTTON IS KING)

Type of Labor:
Slaves of Pre-Civil War were chained ships from Africa, forced to work in unfamiliar settings, and sold/traded/exchanged like animals.
After the Civil War, black people were free to leave plantations;
tenant/sharecropping system became available

Extent of Paternalism:
Parent-child (master-servant) relationships prevailed on most plantations preserving managers' privilege and power
Extent of African-American attitudes towards white men:
Habitual distrust of white men VS. extreme loyalty to their masters.

Social/Cultural Structure:
Absence of ethnic and cultural autonomy
Leaders within black community were sometimes chosen on physical strength, practical wisdom, and mystical power.

Absence of traditional family strúcture
I. Families were separated by managers; they had a weak chance to be a stable unit
2. Parents could not offer security and shelter to their children

Leisure time:
I. Holiday amusements: hunting, trapping, dancing, singing, folklore
2. Feasting during Christian celebrations (Christmas/Easter)

Educational and employment opportunities:
I. Limited access to school
2. Limited access to political activities (voting) due to illiteracy
3. Some were gifted and became brilliant writers, musicians, etc.
4. Tenant share-cropping system for "independent" growers

COTTON IS KING

After the Civil War and the emancipation of slaves, the South faced a long period of economic depression. Economic and social chaos prevailed through the Depression of the '30's. Although the tenant-sharecroppers system were suitable options for the former slaves, cotton culture was still predominantly under white men's leadership and control.

After emancipation paternalistic impulses were reported among plantation owners and black people. To enjoy the benefits of a paternalistic master during the early twentieth century a black man(servant) had to decide whether to give up all claims to be respected as a responsible and independent adult or become adventurous and test his new freedom.:

> faithful kind old nurse who watched over her master in his infancy and the body servant who cared for him during sickness... social intimacy between master and servant on certain occasions...white men tolerated black men faults, sighed at their irresponsibility, and laughed at their attempts to imitate the whites.(2)

Surviving records provide only brief glimpses into the private life of the laborer's quarters...idle hours...what occupied their minds? What we know comes from songs and folklore, oral histories, and from observations of the more perceptive and sensitive white.

> He lived in a bleak and narrow. He lived in a world without schools, without books, without learned men; he knew less of the fine arts and of aesthetic values than he had known in Africa; and he found ways to break the monotonous sameness of days... His world was a few square miles of earth surrounding his cabin... a familiar island beyond which were strange places (up North where people like him were not slaves), frightening places (down the river) His world was full of mysteries which he could not solve, full of forces which he could not control..(3)

Having lost their African heritage they were also prevented from sharing in most of southern white culture. Exceptions were evident in some gifted persons who overcame the barriers and became brilliant writers, athletes, musicians, educators, etc. What plantation life basically gave the former slave laborers in exchange for his native culture was vocational training.

SUGAR IS KING

Every living and working arrangement on the sugar and pineapple plantations were maneuvered to make haoles a superior class. In almost every instance, plantation officials encouraged segregation of haoles from non-haoles. (1) Work camps were segregated according to race. Japanese had poorest houses but many of the first generation, *Issei*, tolerated segregation so that they could maintain their Japanese customs. While many Japanese preferred inferior living conditions in order to preserve their cultural autonomy, they really had no choice in the matter. They resented segregation caused by this status. The planters encouraged this separateness to keep racial groups apart, each in its own place in the plantation class system.

One of the strategies to maintain control of the masses was for plantations to provide church, recreational facilities, auto-service stations, housing, and medical services. The Japanese worker had little or no responsibility for building or repairing his home, maintaining roads and bridges, improving the schools. Nor was he responsible for contributing to public affairs. Whether plantation life in plantation corporations' attitude was interpreted as "lack of initiative" or "minimized responsibility" for laborers, the managers reminded their mass of] laborers of the benevolent, paternalistic ways.

In the late 1920s, some companies divided plantations into fields varying in size from 50 to 280 acres and leased contracts to individuals to cultivate each field,. With the company's help these individuals organized cultivating gangs to weed, irrigate, and fertilize the fields, bringing the cane to the harvesting level. By the late 1930s, collective bargaining had emerged as a serious effort to unite all ethnic groups. A brotherhood was organized to change the tune of plantation life "All for one and one for all".

Footnotes:

1. Fuchs, Lawrence M. Hawaii Pono. 61.
2. Stamp, Kenneth M. Peculiar Institution. 328.
3. Ibid., 361.

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Fuchs, Lawrence M. Hawaii Pono. Harcourt, Brace & World, Inc. New York, 1961.

Stampp, Kenneth M. Peculiar Institution. Alfred Knopf Inc. New York, 1956.

Woodman, Harold D. Slavery and the Southern Economy: Sources and Readings. Harcourt. Brace & World, Inc. New York. 1961.

WRITTEN BY: Aloha nui loa, Chris Wada

SUGAR AND COTTON PLANTATIONS

SUGAR IS KING	COTTON IS KING
TYPE OF LABOR:	
EXTENT OF PATERNALISM	
Divide-and-rule	Master-servant(Parent-child) relationship
Benevolent Paternalism	Extent of African-American attitudes towards white-men

SOCIAL/CULTURAL STRUCTURE

Presence or Absence of ethnic and cultural autonomy

(Family, Leisure time, educational/employment opportunities, etc.)

Unit: Hawaii's Sugar Plantations
Topic: All I Asking for is My Body

INTRODUCTION:

The novel All I Asking for is My Body by Milton Murayama is one of the only novels written in the local literary tradition that goes into detail about the social, cultural, and political issues related to plantation life in Hawaii. In the story, for example, Kiyoshi Oyama tells about the hierarchy set up in camp to conquer and divide the workers within it. He describes how camp was set up like a pyramid, with haole managers at the top, Portuguese and Spanish lunas and workers hovering just below, and a gradual dissension of Japanese and Filipino workers (in that order). At one point, Murayama puts the significance of this hierarchy into perspective when the narrator remarks, "Shit too was organized according to the plantation pyramid. Mr. Nelson was top shit on the highest slope, then there were the Portuguese, Spanish, and nisei lunas with their indoor toilets which flushed into the same ditch, then Japanese Camp, and Filipino Camp" (96). In other words, the closer you were to the bottom, the more everybody else's shit was dumped onto your camp.

Living conditions were not the only way in which plantation owners attempted to separate the different racial and ethnic groups. One reason workers had to be segregated stemmed from the inequitable distribution of payment among them. Where you stood on the plantation hierarchy determined how much (or how little) you would be paid; those on the top received higher pay than those at the bottom.

A number of other social and cultural elements are related in the novel that further shed light on what true plantation life was like. Such issues include filial duty between children and their parents in Japanese American families, cultural gaps between issei parents and their nisei children, and the way in which WWII affected all members of camp life. None of these themes can be discussed until the history of life on a sugar cane plantation is addressed and understood. Once again, literature cannot be discussed in isolation of the time and events during which it was written.

This lesson plan takes students into plantation life through a simulation activity. The purpose of this activity is to allow students to experience different elements present in camp life; frustration, discrimination, having to use the resources around them to work together for survival. This activity tries to transfer these elements of plantation life to something more contemporary and relevant to students.

MATERIALS:

All I Asking for is My Body (Milton Murayama), Pau Hana (Ronald Takaki, 1983), Strangers from a Different Shore (Ronald Takaki, 1989), Working in Hawaii (Edward Beechert, 1985)

OBJECTIVES:

By working together on a project with features that simulate the conditions present on Hawaii's sugar cane plantations, students will come to understand through first-hand experience some of the same social, cultural, and political elements workers on the plantations experienced. From this experience students will be able to better understand the context in which the novel being read in class, All I Asking for is My Body was written.

*From this group activity, students will encounter a range of experiences that resemble those present in camp life - frustration, discrimination, anger, helplessness
*Students will collaborate as one team to produce a design that expresses their ideal entertainment system, based on the group type they are assigned to (this will resemble how the workers worked together in the fields and lived together in camp)
*By arranging students into homogenous groups (ie., blind, deaf, voiceless, not able to use hands) students will gain a sense of segregation, and eventually the reason they were being separated

*Students will understand how their handicaps help and hinder them in the production of their design (this will resemble the different races/ethnic groups that workers came from)
*Students will gain a sense of what "learned helplessness" is by being told they have "X" handicap and are only worth "X" reward for their achievements (as in how the different groups were treated differently according to their racial and ethnic background)
*Students will gain better communication and cooperation skills by having to work as a team to produce one design, especially given the handicaps they have been assigned.

COURSE: Junior English - American Literature

RELATIONSHIP TO REST OF UNIT:

This lesson should be done soon after the initial assignment has been given to read All I Asking for is My Body. Also relates to lesson done on derivation of pidgin.

PROCEDURE:

THE SIMULATION

Step 1:
Prior to class divide class into fourths and prepare "TEAM TYPE" descriptions. Be sure that the descriptions are divided evenly according to each fourth of the class. Be sure each description (typed on a slip of paper) is folded to keep confidential.
Step 2:
Begin class by briefly describing the activity and the process they will be going through and then pass out slips of paper to each person. Be sure slips are distributed according to the 4 groups you have designed. Ask that students not share with anybody what the description says on their slip. Be very sure there is no talking going on.
Step 3:
Designate a space in the class where each group will meet, then direct each person to her/his group. Give each group a more detailed written description of the task they are to work on as a group (you also want to add some rules about how to work together).
Step 4:
Provide each group with poster paper and marking pens for them to sketch their designs for their IDEAL ENTERTAINMENT SYSTEM
Step 5: Allow students 30-40 minutes only to complete design
Step 6: Collect all designs at end of time and ask students to write their reactions to the activity in their journals - focusing on how they arrived at the idea, how they worked to produce (design and draw) the design, considering their handicap, and any emotions they recall experiencing.
Step 7:
(If time allows, if not move to following day)Bring in someone from outside the class - another teacher, custodian, counselor, etc. to judge which design is the winning design (they will represent Lololuna Technology, who hired these students). Be sure students are allowed to present their own designs to the class (and judge).
Step 8:
On the following day, review what happened the day before and review the various designs. Have all groups share with the class what handicap they had and what they were to be awarded if they won. Open the class up for discussion. Elicit from students the various feelings they had about the activity -- what did they feel, how did they arrive at their designs, how did they function as a group. Was it fair? What wasn't fair?
Step 9:
Follow up activity with an overview of the plantation structure - focus on different groups who worked on these plantations, how the living arrangements were situated, what was expected of the workers, what conflicts arose within families, affects of WWII, and a general idea of what it was like to live there. Be sure to relate discussion to the simulation.

FOLLOW-UP ACTIVITIES:

1) Take students on a field trip of the Ewa Plantation and the Waipahu Cultural Garden Park to reinforce what was experienced and learned in class.
2) Create a lesson that explains better the Japanese cultural traditions, such as filial duty, on and giri

3) Complete novel All I Asking for is My Body

4) Take students to State Archives who might be interested in
the immigration of family members who came as contract
laborers to work on plantation - possible research topic.

A FINAL NOTE: The following descriptions in the group types are meant to sound demeaning.

ACTIVITY DIRECTIONS: (HANDOUT #1)

1-Be sure you all have the same group number before you begin.

2-Read each of your TYPE DESCRIPTIONS quietly to the group before you begin. Do not let ANYBODY outside of your group listen in.

3-As you already know every student planning to graduate must complete some sort of group project, assigned by the principal of the school. This year you have been selected by LOLOLUNA TECHNOLOGY to design an entertainment system. NOW- this is not just any entertainment system - it is YOUR IDEAL entertainment system. This system offers YOU and every one in YOUR group the ultimate in entertainment. You, therefore, need to consider the handicap you have been assigned and how you can gain the optimal entertainment pleasure despite your handicap.

4-You have 30 minutes to complete your design. Begin by brainstorming for the first 10 minutes. Be sure all members participate. In the remaining 20 minutes you should sketch some ideas and then place them into a design on the poster paper provided. Be as detailed in your drawing as possible. Also have one person take down notes as to the details of how this entertainment system works - YOU WILL BE PRESENTING THIS TO THE CLASS.

5-MOST IMPORTANT: use your imagination - try to design something futuristic - the best design wins - HAVE FUN!

WRITTEN BY: Pamela J. Oakes

GROUP TYPE DESCRIPTIONS
(HANDOUTS 2-5)

GROUP 1:

You cannot speak. You cannot even move your mouth. You must devise some way of communicating with your teammates without talking to each other. You were the favorite choice of LOLOLUNA TECHNOLOGY. Lololuna chose you mainly because you are quiet, you've never been outspoken (which could give this company a bad name). They figured that talking makes too much noise - the fewer the people talking, the more productive they will be in producing a quality design. If your design wins, all team members will be given an all expense paid trip to the outer island of your choice. Remember, completion of this project is a mandatory requirement for graduation.

GROUP 2:

You cannot see. You will be blind-folded and must devise some way to draw your design and communicate with your teammates without using your eyesight. When Lololuna technology sought design teams to come up with a new and original entertainment system, they considered you as their second choice. They were impressed by the sorts of music you listen to - they felt perhaps it might stimulate better creative thinking. If your design is chosen, your team will be entitled to a complete dinner package at the Polynesian Cultural Center. Remember, completion of this project is a mandatory requirement for graduation.

GROUP 3:

You cannot hear. You have to communicate with your teammates in any way you can that does not involve using your hearing. When LOLOLUNA TECHNOLOGY sought design teams to come up with a product, they heard you watch at least 25 hours of cartoons a week. They believe this exposure will stimulate lots of creativity in your design. If your design is chosen, your entire team will be awarded dinner for 2 at your favorite Sizzler's restaurant. Remember completion of this project is a mandatory requirement for graduation.

GROUP 4:

You cannot use your hands - they will be tied behind your back. You will have to devise some way to draw your design without using your hands. You were chosen by LOLOLUNA TECHNOLOGY to be a design team only because you satisfied an affirmative action policy. If you are chosen, your entire team will be awarded free Zip-packs from your favorite Zippy's. Remember, completion of this project is a mandatory requirement for graduation.

Unit: Plantations Grade level: Jr.High-12
Topic: Plantation Box Discovery

INTRODUCTION:

The plantation experience is very close to many of our students. This activity can serve as an introduction to plantation life in Hawaii that will stimulate interest and sharing amongst students. Hopefully, if the students can relate to the objects or pictures in the box they can feel proud of the heritage from which they came and this unit will become one that they cam personally relate to.

OBJECTIVES:
The student will be able to...

1. observe the material culture of the different ethnic groups imported to work on Hawaiian sugar plantations.

2. infer what life was like for the worker on a plantation.

3. develop an awareness of the common elements of plantation life.

4. develop an awareness of the cultural uniqueness and diversity among ethnic groups on the plantation.

5. appreciate the culture from which s/he came and stimulate an interest in further study.

PROCEDURE:

1. Visit the Art Academy lending collection, Waipahu Cultural Garden Park or various stores that carry ethnic items or pictures.

2. Place 5 to 10 objects belonging to the plantation era by ethnic group in a box. Objects should be items used daily by this ethnic group. Pictures may be used as well (the Art Academy has an extensive collection of these as well or take pictures at the Waipahu Cultural Gardens Park of the houses and artifacts). There should be more objects than pictures to stimulate interest, especially for the tactile learner!

3. Break the class into groups of 4 or 5 students and give each group a box. Have them take out one object at a time and using the worksheet provided, answer the questions and infer what plantation life was like.

4. Each group should summarize their findings and report to the rest of the class. They can show the most interesting object or the object(s) that they could not identify.

5. During report, the teacher should write observations,

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inferences and questions on a piece of paper to display as the unit goes into more detail. Refer back to validate ideas or correct mistakes and answer questions. Leave objects out on display table for all to look at during the week.

6. FOLLOW UP: Take class to Waipahu Cultural Gardens Park and ask students to interview the eldest members in their family and collect any memories to share with the group. Have them read All I Asking for Is My Body or any primary source material to understand what "life was like.." during this era.

REFERENCES:

1. Daws, Gavan. Shoal of Time. Honolulu: The University Press of Hawaii, 1968.

2. Glick, Clarence E. Sojourners and Settlers: Chinese Migrants in Hawaii. Honolulu: The University Press of Hawaii, 1980.

3. Kotani, Roland. The Japanese in Hawaii: A Century of Struggle. Honolulu: Hawaii Hochi, Ltd., 1985.

4. Menton, Linda & Eileen Tamura. A History of Hawaii. Curriculum Research & Development Group: College of Education, University of Hawaii, Honolulu, 1991.

5. Murayama, Milton. All I Asking for Is My Body. Honolulu: University of Hawaii Press, 1988.

6. Rayson, Ann L. Modern Hawaiian History. Honolulu: Bess Press, Inc., 1987.

7. Takaki, Ronald. Pau Hana: Plantation Life and Labor in Hawaii 1835-1920. Honolulu: University of Hawaii Press, 1984.

**Resource: This lesson is adapted from :

Discovery Box: Exploring Japan through Artifacts
SPICE GSB-LC Bldg. Room 14
Stanford University
Stanford, CA 94305-5013

**I asked David Grossman at CTAPS if this strategy could be printed for distribution to teachers-he said SPICE lessons could if publication was not being sold. You might want to double check with him.

WRITTEN BY: Betsey Gunderson

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DISCOVERY BOX WORKSHEET

Directions : Look carefully at the objects & pictures in the box. Write down below the answer to the following questions: a) What is this object used for? b)Have you ever seen anything like this in your home? c)What ethnic group does this belong to?

When you are finished with the objects, write down any further questions that you might have.

#1 -

#2 -

#3 -

#4 -

#5 -

As a group discuss - What guesses can you make about the way these people live?

Addendum to lesson plan

Alternative Box Preparation:

Create a set of boxes that have the same or nearly the same items in them that can be associated with plantation life in Hawaii - a "generic" sampling rather than dividing by ethnic groups. If actual objects can't be found, pictures may be substituted. Postcards, photos (from magazines or ones taken by the teacher), samples of oral histories both written or on tape, swatches of palaka cloth, etc. can give the student a sampling of plantation life. Stores like Arakawas might have items that can be purchased cheaply. The dairy might have bottle tops (from which a game played on the plantations derives). A frame may be made from styrofoam meat trays to preserve photos and post cards. Music samples on tape can also be included. A piece of sugarcane would be new to many city kids! The list is endless and only take initial effort on the part of the teacher - the collection can be expanded as time goes on or as students bring in objects from home!

Unit: Ethnic Groups Level: 9-12
Topic: Discovering Differing Cultures

MATERIALS:

McDermott, John F. People and Cultures of Hawaii. University of Hawaii Press (1984). (Handouts based on Chapters 2-11).

Takaki, Ronald. Pau Hana. University of Hawaii Press (1984). Chapter 2 (pp.22-56).

OBJECTIVES:

This lesson is to be done after the readings have been given to the high school students. The intention is to have made arrangements with Waipahu Cultural Gardens for a field excursion. Of particular interest is the plantation village site and the students are to complete this lesson there.

By the end of the field trip, the student will be able to:

1. List the various ethnic groups represented on the plantation.
2. Describe their different houses and point out particular plants, trees, shrubs or gardens pertinent to the group as well as any other significant observances.
3. Cite various reasons why the different groups left their homelands. (may use readings as well.)
4. Explain what kinds of buildings were on a plantation and how the buildings were arranged.
5. Discuss the similarities and differences of the various ethnic groups.

PROCEDURE:

There are innumerable activities that can be done during this lesson. Students especially enjoy the sharing of foods and of course since parties are not accepted by the DOE, cultural "sharing of foods" are and can be done at this time. Hawaiian Studies classes usually attract a variety of ethnic backgrounds and music, clothing, artifacts and customs can be shared.

Another possibility is closing with a broad objective type assignment, whereby the students tell something about what they learned. Usually, I ask for something they knew and something they didn't know. A short essay is very appropriate.

Included in this lesson is the location of the countries represented on the plantation therefore a map needs to be handed to each of the students.

1. Locate on the given map, all the cultures represented at the Waipahu Cultural gardens; list them as well.
2. Which group traveled the farthest?

3. Which group traveled the least?
4. Can you surmise why the planters chose these groups for working the fields?
5. Why were the groups kept separated in their own villages?
6. What were bangos?
7. Why were they important?
8. How did the different ethnic groups communicate?
9. What did the groups do socially?

WRITTEN BY: Nova-Jean L. McKenzie

Unit: Origin of Ethnic Groups in Hawaii Grade level: 11, 12
Topic: Multi-Ethnic Society

INTRODUCTION:

"The Making of a Multi-Ethnic Society." This is one of the chapters in Ronald Takaki's book, Pau Hana. This theme will serve as the background for this lesson. When I taught World History, one of the areas that students fell short in was geography. They knew the names of continents and countries but were unable to determine their location when asked to find them on the globe or map. In order to help them better their geography skills, I had them actually make their own globe. This activity precedes this lesson, and instructions will be given on "globe-making made easy." By incorporating this globe activity, students will be able to locate the origins of the different ethnic groups. Not only will they learn when they came to the islands but they will be able to see how far some of them travelled to come to Hawai'i.

MATERIALS:
Chapter II from Ronald Takaki's Pau Hana: Plantation Life and Labor in Hawaii (Honolulu: University of Hawaii Press, 1983)

OBJECTIVES: (The students will be able to:)
1. Locate the country from which each ethnic group originated.
2. Discuss the reasons why different ethnic groups came to Hawai'i.
3. Compare and contrast the hardships encountered by each ethnic group.

PROCEDURE:
(NOTE - Prior to this lesson, students are to make their own globe. Instructions follow this lesson.)

1. INTRODUCTION a. Through class discussion, find out the ethnicity of the students in the class; b. List this information on the board noting the variety and/or similarities.

2. ACTIVITY

a. Have students read the first section of Chapter II, "The Making of a Multi-Ethnic Society" ; b. As the students read this section, make sure that they make note of the different ethnic groups that came to Hawai'i; c. Upon completion of the reading, have the students find the origin country for the following ethnic groups (taken from the reading):

Chinese
Portuguese
Japanese
Korean
Filipino
Puerto Rican
Norwegian
German

d. After the countries have been identified, student are to locate these countries on their globes; e. Students then break up into groups of no more than three. Each group will be assigned to read a different section of Chapter II:

"Tan Heung Shan"
"Terra Nova"
"Norwegian Summer"
"Hawaii Netsu"
"Kaeguk Chinch Wi"
"Kasla Glorya Ti Hawaii"

f. Each group will briefly summarize its section and discuss the hardships encountered by each ethnic group.

EVALUATION:
Students' notes and discussion of Chapter II

HOW TO MAKE A GLOBE

MATERIALS:
pie tins
Vano starch
newspaper
medium blue tissue paper
tempera paints
round balloons
string

DAY ONE - Making the Earth

1. Inflate balloon, knot the end, and tie string (about 8-12 inches long) onto the end of the balloon. NOTE: Be sure to get ROUND balloons. The regular party balloons inflate into a somewhat oblong shape, making it difficult to get a proper perspective of the Earth.
2. Tear newspaper into strips of NO MORE than one inch in diameter and 12 inches in length. Larger strips tend to pucker when placed on the balloon. Thinner strips (about 1/2 inch) work the best.
3. Pour Vano starch into pie tins (any other flat pan will do).
4. Taking one strip of newspaper at a time, place in starch. Be sure both sides of the strip have starch on them.
5. As you take the strip of newspaper out of the pan, remove the excess starch by running your thumb and forefinger down the strip of newspaper.
6. Place strip on balloon.
7. Continue this process until the balloon is covered with **AT LEAST** two layers of newspaper strips. Anything less will be too thin.
8. Hang balloons up to dry.

DAY TWO - Adding the Ocean

1. Tear blue tissue paper into small pieces (about 1 inch pieces). Tearing the paper is important because the tissue paper will blend better when placed on the globe. The color of the tissue paper is also important. A light baby blue looks nice but needs

more layers in order to cover the newspaper print. Medium blue comes out nicely, as well as dark blue.

2. Pour Vano starch into pie tins.
3. Follow same procedures in Day One for placing paper on the globe. The blue coloring from the tissue paper will come off, so be careful!
4. Place enough tissue paper on the globe so the newspaper print can not be seen.
5. Hang globes up to dry.

DAY THREE - Painting in the Land Masses

1. In a well-ventilated room, the globes should dry within two days.
2. Upon complete drying of the globes, pencil in the major continents and land masses.
3. Paint in penciled areas.
4. Hang globes to dry.

VOILA! GLOBES ARE PAU!

WRITTEN BY: Pauline Kawamata

Unit: Early Hawaii Plantation Life Grade level: 7-12
Topic: "Plantation Games"

Introduction:

While visiting the Waipahu Cultural Garden Park, after visiting the Ewa Plantation during our site visit to examine the period of Plantation life, I happened to see the exhibit regarding games or items that the children of that period.used for play purposes. It instantly brought back memories as vivid and real as if it were only yesterday that my friends and I used these items to entertain ourselves. These were toys that not only developed creativity, but critical thinking, not to mention risk taking as many of the games we played would be called hazardous today. They were made because of the lack of funds as well as because it seemed to be part of us in terms of the things we used in our daily lives. Using milk bottle caps, home made tops, "Yoyos," clothes pin guns, two cans tied together with string, and bamboo spear guns using a coat hanger as the spear etc., all brought back memories of the best times of my life. These toys represented an era when crime was practically non-existent and family values were strong, and friendship, no matter what race you were, meant a lot. It was during these times of the Plantation days that I fondly recall my grandfather and grandmother and all that they represented to us.

My grandfather was one of the first Koreans to come to Hawaii in 1903, and he was also one of the last and oldest Koreans alive, back in 1985 when the Korean government honored him as a "national living treasure." Because of this I was very, very interested in the information and site visit to the plantation camp in Ewa, as well as that in Waipahu. Although Fred was very humorous and entertaining, I appreciated Ed Beechert's information a lot and to tell you the truth, I was very disappointed that he wasn't given more of an opportunity to share information with us. Inviting myself to sit next to him on the bus ride back, allowed me to gain more information as well as insight into these remarkable times.

What I learned from him and the site visit dispelled some ideas that I had regarding plantation life. I didn't know that life on the Plantation could be bad or good depending on the superintendent. Renton, for instance, was a very good superintendent, because he realized the value of good workers and the relationship they had with sugar production. I had always thought that all superintendents were bad, but talking with Ed enlightened me. Granted life was tough and there is no denying that the work was "hard," but after reading Pau Hana, by Ronald Takaki, I discovered that what and where the people had emigrated from seemed to be even worse. Also interesting was why the various ethnic groups were brought in, and how they reacted to the plantation. Most interesting was how they adapted to this lifestyle and then what they did on the plantations. My father's father, for instance, never worked a day in the fields.

instead opting to open up a "pool hall." However, he nevertheless used the immigration process to come over to Hawaii. My grandmother washed and cooked for all the Korean bachelors, and was fortunate to not work in the fields. All of this was brought back to me as we visited the site and listened to the stories. One of the most noteworthy issues that I never thought about was the fact that all these immigrants were just as brave as any "pioneer" in American history. They had great courage as well as insurmountable character to travel over here, withstand the hardships and personal crises, help develop the sugar industry, and more important, shape the Hawaiian Islands into what they have become today. I am not saying that today is better, but like a big pot of stew, these individuals were a crucial ingredient that simmered the flavor and taste of what we are today in this great and unique state.

Finally, the infrastructure of plantation life, its politics, its economic value, all played an important part in the history of the Hawaiian people and how the Islands came to be what they are today. Sometimes, however, these individuals may feel out of place for they know they belong to a passing era-the vanishing world of plantation Hawaii. They watch the islands changing so fast and complain, but yet they can proudly exclaim, "With my bare hands and callous heart and patience, I helped build Hawaii." These are where my roots and many others in the class come from and it was satisfying to have an opportunity to understand and examine them, but also important in relation to appreciating the Native Hawaiian race and how things came to be today.

Objectives: Students will gain insight into plantation life and understand the impact sugar had on these islands as well as on their ancestors.

After questioning, discussing, reading, applying themselves to tasks, students will gain an understanding of the lifestyle during the days of the plantation and the impact that the sugar industry had on the Islands as well as on their own specific cultural backgrounds.

Procedure: motivational strategies- inquiry, reading, oral history, field trip etc.

Lay out bottle caps, bamboo, surgical rubber, coat hanger, Horse beans, tin cans, string, clothespin, etc. Ask students to make a toy or instrument using the items displayed so that they can play with them. (Offer hints and if you like you may group the students.)

After the students are through making toys, show them what they were used for.

Take sugar flower and display it to the students but do not tell them what it is. Ask them what it might be and what its use may be. After they have guessed, tell them what it is and explain some of its uses: such as the top can be used to brush teeth, the stalk can be used as a needle, etc.

Then give each student a slice of cold peeled sugar cane to chew on. Relate how the sugar cane is related to the toys that they were attempting to re-create and how these were toys made during the days of the plantation by their parents and grandparents. Follow with a discussion on where immigrants came from and why, and review the Koloa Plantation in Hawaiian history.

Use excerpts from the Pau Hana book to explain the importance sugar played in relation to how the Hawaiians lost their land, what its political influence was on Hawaii becoming annexed to the U.S., and the role other races had in building Hawaii into what it is today.

Assignment:

Ask students to go home and, using oral history, record on cassette their parents' or grandparents' memories about the Plantation days, how they lived, how they came over, what they ate, what were their jobs, what kind of entertainment existed, etc. (They can interview anyone else if their parents or grandparents did not live in this era.) Look up old photos of camp life if possible. Set up a field trip to the Ewa Plantation or Waipahu Cultural Garden Park.

Then have students present reports with pictures or recordings regarding the Plantation days as well as its significance to the Native Hawaiians and their land. Speakers can also be introduced before or after the oral history assignment.

Assignment should entail 5 - 7 days

Finally .develop a skit of the Plantation days using various ethnic backgrounds of characters.

References:

Beechert, Edward. Working in Hawaii, A Labor History. University of Hawaii Press: Honolulu, 1985.

Takaki, Ronald. Pau Hana, Plantation Life & Labor in Hawaii. University of Hawaii Press: Honolulu, 1983.

Written by: Hubert Minn

Unit: Land, Labor, and Power
Topic: Plantation Life

INTRODUCTION:

There is primarily one town on the island of Lana'i which is called Lana'i City. It has a population of about 2,300 people and is situated at an elevation of 1500 feet above sea level.

We are still a plantation town, living in plantation homes, working at plantation jobs, hearing plantation whistles, and listening to plantation 'bosses." It is really quite frightening when one sees that for the rest of Hawai'i (or at least O'ahu) this "phase of Island life" is already being made into museums (The Waipahu Cultural Garden and the Ewa Plantation). Much of the population on Lana'i is still living a plantation lifestyle. What a comparison to share with students throughout not only the State of Hawai'i but with the students of Lana'i as well.

The majority of the population of Lana'i is Filipino, most of whom are from the Philippines. They came to Lana'i to work in the pineapple fields and are now being forced to work in the resort industry along with the other ethnic groups of Lana'i, as pineapple is being phased out. Very few other economic industries are currently available on Lana'i. There are a few teaching positions, a few store keeper jobs, fire and police positions, and hospital workers. Almost all of the workforce works for Lana'i Resort Partners.

Besides the shortage of economic opportunity on Lana'i, there is a shortage of what Noel Kent calls "Localism or Local Culture." The reason behind this lack of localism may also be the reason why Lana'i has continued to live in a plantation society long after the rest of Hawai'i has moved on.

Local culture in Hawai'i has language, food , clothing, customs, etc., taken from different ethnic cultures. Local culture helps people of different ethnic backgrounds get along with one another because we all share in a common culture. It is not to say that one has to give up a specific ethnic culture i.e. Hawaiian, Japanese, Filipino, etc. to be a part of the Local culture. This Local culture does not make anyone better or worse than anyone else. Each Island in Hawai'i can have a variation of the Local culture but it is throughout all of Hawai'i. The Local culture helps us to be able to laugh with one other (Frank Delima does this well!).

Noel Kent says that there is "underestimated power" in Local culture. I agree with him. The absence of a Local culture on Lana'i may be one of the reasons why the community as a whole feels a lack of empowerment to deal with the drastic changes happening to the community. (Of course there are other issues involved but for the sake of this lesson plan I will not deal with those issues at this time.)

First of all, the Filipino population of Lana'i, in general, does not become involved in community and political affairs. They have come to work in order to save money for their families to come to Hawai'i and to have a higher standard of living than they had in the Philippines. They are not assimilating into the Local culture of the Lana'i community. The Filipinos on Lana'i want to be separate, and their separateness causes a huge gap in all aspects of the community because they are the majority of the population. This gap is felt all the way down into the school. I have talked with Filipino students about this issue and their responses have been such comments as "Manila is better than Hawai'i and I want to go back." "Filipino Culture is the best." "We like staying only with our own kind." These type of attitudes have caused fights between them and the other students within the community, who when combined together, are still in the minority.

Second, the Mainland Haoles, generally speaking, do not become involved in community and political affairs. They have come to work in the resorts on a temporary basis. They believe that their values are better and don't bother to learn about the Local culture. This type of separateness does not cause a huge a gap in the community but it does create a difference in community values. Often times this group of people does not understand the background or the history of the island and only becomes involved from a developmental side of issues. Although they just arrived, they think they know what is best for the community.

The third reason that Lana'i has continued to remain a plantation community is because the "bosses" or the people making the decisions about Lana'i, do not live on Lana'i but control everything about Lana'i from the water to the housing to the economy. "The oligarchy had spun a web of control over every aspect of Island life." (Quoted from the book Hawaii Pono about life in Hawaii in the 1900-1930s. That was 60 years ago. Lana'i is still under this type of control which I find scary.)

OBJECTIVES:

1. TO HELP DEFUSE SOME OF THE RACIAL TENSION OF THE LANA'I STUDENTS.
2. TO LEARN ABOUT SOME OF THE HISTORY OF PLANTATION LIFE IN LANA'I.
3. TO FOCUS POSITIVELY ON THE DYING PINEAPPLE LIFE OF LANA'I.
4. TO DEVELOP A FEELING OF LOCAL LANA'I CULTURE WITHOUT LOSING A FEELING OF PRIDE IN ONES OWN ETHNIC BACKGROUND.

PROCEDURE:

I. Divide the students into groups of five students each. Each group will discuss the concept of Local Lana'i culture. Each group will choose one of the students within the group to report back to the class on the discussion of the group. Lêt the students discuss for about 15 minutes or so. Each group will report back to the class and as they do so the teacher or a student will record on the blackboard the responses of the different groups. When all groups have reported, then discuss with the entire class the ideas presented. Students will write a reaction paper on the day's discussion.

II. Run off copies of the attached newspaper article for each of the students in the class (or another current news article). Hand out the copies at the beginning of class and have students read the article. They may underline or take notes as they read. Ask them to keep in mind the discussion from the previous day about Local Lana'i culture. (You may want to have the highlights of yesterday's discussion posted in the classroom.) Please note: Use just as much of the article as you feel comfortable. High School students may be ready to handle more difficult topics than Intermediate students. After the students have finished reading the article, have a discussion focusing on the question: How can Local Lana'i culture help us to meet our needs with the changes of Lana'i today? Again divide the students into small groups.

III. Take the students on a walking tour of Lana'i City. The tour will be conducted by senior citizens from the different ethnic groups of Lana'i. The tour will show the students where the different camps of Lana'i used to be and the seniors may share some stories with the students. Students will record the information on video, photo, cassette, or written means.

IV. Discuss with the students their reactions to the tour yesterday. Lana'i is "one big camp today" whereas before it used to be several ethnic camps. Ask the question why do you think this is so? Share experiences with the students about the summer visit to Ewa Plantation this past summer and the similarities between the two plantations: The use of Royal Palms to line the driveways of managers (unfortunately some of Lana'i's palms were killed when the palms were moved to make way for the new resort), whistles to start work, pau hana, and curfew (Lana'i still has these whistles in operation), administration building, co. owned stores, post office, and a lot of churches for a small community. Ask the students to come up with more things about Lana'i that are related to the pineapple plantation. Ask the students what they think will happen to these things as Lana'i continues to change. If the students could keep some of these plantation things what would they keep and why? Have them make a list and reasons. Show video made by Lana'i Enrichment students on the Koele Ranch made in 1978 featuring Uncle Lloyd Cockett (Video is in the Lana'i Library.)

V. Students will interview a member of the Lana'i community who is currently or has worked in the past on the Lana'i pineapple plantation. Use a list of questions generated from the students about what they want to find out. Do the interviews for homework.

VI. Edit and compile the interviews to be put together in book form to be placed in the school library.

VII. Multi-Ethnic week in which the different ethnic groups of Lana'i will interact with the students by teaching the students how to prepare a food dish, share a dance, learn a song, listen to a legend or story, etc. from the ethnic groups. Each ethnic group could have one day (Japanese, Korean, Filipino, Haole, Hawaiian).

VIII. Students plan, carry-out, and evaluate a "Pineapple Days Display" to be set up at the Community-School library or another place on Lana'i. This would follow along the lines of collecting clothing, dishes, photographs, etc. of their parents or grandparents or neighbors and creating a display with written labels to explain the articles. I bet the retirees from the Dole Plantation would love to "reminisce" with each other and the students about their days on the plantation. The current plantation workers would be able to compare stories with the old timers. Again, everything would be recorded on video, cassette, photos, and in written form. This would be an opportunity for positive interaction between the youth and elders of the community and between parents and children.

XI. Field trip to Lahaina to visit a sugar mill camp, sugar mill, ride the Lahaina-Kaanapali train, and visit a museum. Students and adults would take the passenger ferry boat shuttle between Manele Boat harbor and Lahaina Boat harbor. Students would be able to compare and contrast a sugar plantation with a pineapple plantation. Current fare for students is $20.00 round trip. This field trip could be done within one day. I would recommend taking only one class at a time.

X. Students will interview a member of the community who has moved to Lana'i within the last two years from some place else. Questions to ask will be generated from the students. Do the interviews for homework.

XI. Edit and compile the homework assignments to be put into book form to be housed in the school library.

XII. Show the Frank Delima Video. Students will write a paper on How Local Culture helps us to be able to laugh at the good and bad in all ethnic cultures and why this is important.

XIII. Evaluation: Ask students to write about what they have learned in the unit, which activities they liked the best and why, and how can they use the information learned to help deal with the changes happening on Lana'i today.

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Alexander, Arthur. Koloa Plantation 1835-1935, A History of the Oldest Sugar Plantation. Lihue: Kaui Historical Society, 1985.

Plantation Days, Remembering Honolua. Kahului: Maui Land & Pineapple, Co., 1987.

WRITTEN BY: Lynn Kahoohalahala

Unit: Hawaii's Ethnic Groups
Topic: Individual Contributions

INTRODUCTION:

WHENEVER WE SEE IMPORTANT OR FAMOUS PEOPLE OF OUR ISLAND STATE WE WONDER WHERE THEY COME FROM. MANY TIMES WE ASSUME THAT THEY ALWAYS HAD WHAT THEY GOT AND IT WAS EASY GETTING THERE, BUT WHAT WE PROBABLY WILL FIND IS THAT MANY OF THESE FAMOUS AND IMPORTANT PEOPLE HAVE SOMETHING IN COMMON --- HUMBLE ROOTS IN SUGAR AND/OR PINEAPPLE PLANTATIONS.

GOING ON FIELD TRIPS TO WAIPAHU CULTURAL GARDENS, CHINATOWN, THE ARMY MUSEUM AT FORT DERUSSEY (100th and 442nd regiment, American Japanese army units) WILL INSTIGATE INTEREST TO FIND OUT MORE ABOUT HAWAI'I'S ETHNIC GROUPS AND THEIR INDIVIDUAL CONTRIBUTIONS TO OUR ISLAND HERITAGE.

OBJECTIVE:

TO BRING A BROADER AWARENESS (AND PRIDE) OF THE CONTRIBUTIONS THAT ETHNIC GROUPS HAVE GIVEN TO OUR STATE.

PROCEDURE:

1. Students must choose a "famous" person from Hawai'i of a particular ethnic group (but not from their own ethnic group). ie: politician, businessman, entertainer, athlete, actor/actress, etc.

2. Research for background information on that chosen person via personal interviews, PR officer, agent, or contact person, newspapers and periodicals, pamphlets and brochures...

3. Organize notes with background information and write the paper. The paper should be no less than 5 pages. There is no maximum limit.

4. A bibliography must be included and/or an interview list.

5. Pictures and xerox copies, and other creative visuals (or audios) should be included but will not be counted as a page.

6. Students will prepare a short oral presentation. This should be a condensed brief version of the paper submitted. The teacher will decide the point value of the written and oral presentation. See "Evaluation Sheet" for the oral presentation.

BEST COPY AVAILABLE

NOTES:

1. STUDENTS MUST REMEMBER THE PERSON CHOSEN TO WRITE ABOUT MUST HAVE BEEN BORN OR RAISED IN HAWAI'I.

2. STUDENTS SHOULD CHOOSE SOMEONE WHO IS OF INTEREST TO THEM.

3. STUDENTS MUST BE TAKEN ON FIELD TRIPS CONCERNING SUGAR OR PINEAPPLE PLANTATIONS, SUCH AS: WAIPAHU CULTURAL GARDENS, TOUR OF CHINATOWN...

4. STUDENTS MUST READ BOOKS ABOUT PLANTATION LIFE, ESPECIALLY BOOKS LIKE ALL I Asking for is My Body, by Milton Murayama (See References).

5. THIS MAY BE AN INDIVIDUAL OR GROUP PROJECT.

REFERENCES:

Daws, Gavan. Shoal of Time (A History of the Hawaiian Islands). Honolulu: University of Hawai'i Press, 1982.

Beechert, Edward D. Working in Hawai'i: A Labor History. Honolulu: University of Hawai'i Press, 1985.

Glick, Clarence. Sojourners and Settlers: Chinese Immigrants in Hawai'i. Honolulu: Hawai'i Chinese Historical Center and University of Hawai'i Press, 1980.

Kotani, Roland. The Japanese in Hawai'i: A Century of Struggle. Honolulu: Hawai'i Hochi, 1985.

Murayama, Milton. All I Asking for is My Body. Honolulu: University of Hawai'i Press, 1988.

Takaki, Ronald. Pau Hana (Plantation Life and Labor in Hawai'i - 1835 - 1920). Honolulu: University of Hawai'i Press, 1983.

Leong, Russell C. (editor). AMERASIA JOURNAL. Vol.7, No. 2, 1980: pp. 1-147.

Brothers Under the Skin. - Tremaine Tamayose.

WRITTEN BY: Keoni K. Inciong

Unit: Geography	Grade level: 7-12
Topic: "The Best of Bamboo Ridge"	Time: 1-2 Days

INTRODUCTION:

I really enjoyed the visitation of the Poets and Writers that visited the class and gave their presentations. What did Holly Richards say during our visitation to KHET"? Use literature and drama to supplement historical facts. This is the felt reality that is often missing in historical text." How true that statement is to me as I have been using and attempting to broaden my teaching strategies through greater use of disciplines in the Language Arts department.

Poetry has been very effective for me and the more movement and emotions in the poems, the better the kids react. Drama has been my weakness and I hope to get more resource help so that I can attempt some skits and plays for docu-dramas, etc.

What really pleased me was meeting the author of the poem "Tsunami: April Fool's Day, 1946," Juliet S. Kono. I have been using this poem effectively the last three years to teach Geography. Mixing this with some whole language writing, the kids seem to enjoy and learn the characteristics of this "inner force" without really trying. I guess they get caught up with the poetry and the writing, and not with rote memory. I was hoping to use more Hawaiian poems or chants in the same strategy, but I need more content exploration. Any suggestions would be appreciated.

OBJECTIVES:
Instructional Goals - After reading, reading, sharing, discussing, and questioning, students will be able to identify the major characteristics of one of Hawaii's inner Forces-Tsunami or Tidal wave. They will then be able to use this information in helping to write their own story to display understanding.

Performance Objectives - Interdisciplinary strategy of Language Arts and Social Studies combined with cooperative learning. Included as well with poetry and writing.

PROCEDURE: Write term "Tsunami" on blackboard and ask class what it is. (Usually I ask students from out of state what they think of when they hear the term Tidal wave.) Make sure you differentiate between "Big surf," "Storm surf," "Winter surf," etc. Give counter examples and show pictures of large surfing waves. For example, if we ere at the beach and you saw this huge wave coming in and someone trying to surf it, would you say that was a "Mother of all Tsunamis"? No, you wouldn't. Why not? Pass out the poem after dividing the students into groups of 4. Have each member read and take turns reading paragraphs of the poem. After each reading, give examples of any characteristics or emotions within the paragraph, such as in the first paragraph - "But soon sea birds take flight, stillness, groups of silence."

Another characteristic to mention would be the "unsuspecting village." Have them write these down. Make sure students take turns naming these. After they have all finished, ask each group for a characteristic and list them on the black board in this fashion:

Sound Curiosity/anticipation survival Shift of earth

cleaning, grief **TSUNAMI** several waves
horror terror waves

3 times destruction

sucking/receding silence/warning

death energy force of waves

Have the students come up to the board and list. After reviewing and clarifying the characteristics, have the students write their own poem or story including the list they have learned regarding the force - "Tsunami." Provide examples of stories if needed. One girl I had wrote this beautiful story about how she awoke o the beach and it was so quiet and when the tide first receded, she noticed a gold ring. She put it on just as the killer wave grabbed here and tossed the life out of her. But when she opened her eyes, it was her mother shaking her out of a nightmare. Drenched from her sweat, she went to the bathroom to wash her face. In the mirror she saw a gold ring in her hand She used many of the characteristics in her story.

REFERENCES:

Chock, Eric and Daryl HK Lum. The Best of Bamboo Ridge. Honolulu: Bamboo ridge Press, 1986.

Gritzner, Charles. World Geography. Canada: Heath & Co., 1989.

WRITTEN BY: Hubert Minn

Unit: Multi-Cultural Heritage
Topic: Yonsei

INTRODUCTION:

During Hawai'i's plantation era, each ethnic group strove to maintain the pride and respect inherent in their culture. The ethnic divisions of plantation villages (Filipino camp, Japanese camp, etc.) reinforced and facilitated immigrants in this task. Additionally, immigrants were saddled with the problem of finding some means of communication with other ethnic groups. As a result of inter-racial communication, intermarriage, and the accepting of others' traditions, Hawai'i people are a cosmopolitan group with a distinct "local" (or multi-) culture.

The development of Hawai'i's multi-cultural heritage was also influenced by the dominant American culture. Acceptance and internalization of American values and beliefs were the focus of the socialization process in the schools, communities, work environment and political ideology. This effort has been successful as today we are now all Americans.

Hawai'i's youth are American. As the original plantation immigrants, their children, and grandchildren fade away, the task of maintaining the pride and respect inherent in a family's native culture fal' on today's "yonsei," or fourth generation (Japanese) youth. There are a few of Hawai'i's youth who have accepted the responsibility of this task. However, the greater majority of the youth today are oblivious to and/or choose not to maintain the cultural traditions of the generations before them.

Perhaps this nonchalant attitude or resistance is the result of the media and the mass marketing strategies of advertising experts enticing youth to gain status through the accumulation of material items (ie. Nintendo, Game Genie...) as part of the "American dream." Perhaps the rapid technology today has deemed traditional activities a waste of time, for example, why pound mochi from scratch when one can more easily purchase it from the large supermarket chains. Perhaps the breakdown of the family unit coupled with today's economic conditions have not reinforced the maintenance of traditional values. Whatever the case...

"Yonsei is a reflection of that attitude." Yonsei examines the disparity between the generations with regards to cultural obligations. Are cultural traditions approached with respect by Hawai'i's youth or do the youth of today participate in an unconcious routine of family obligations?

This lesson provides students with the opportunity to reflect upon and share their own values, beliefs and traditions. It also allows the students to examine the adult's perception of youth today and the sense of obligation to perpetuate their family heritage.

OBJECTIVES:

1. Integrate literature into the history curriculum.
2. Appreciate the literary works of Hawai'i's local writers.
3. Examine the authors' perception of yonsei today.
4. Share ideas and experiences in cultural traditions.
5. Examine personal values and beliefs.
6. Practice group communication skills.
7. Write a poem or prose as a personal reflection of the literary work cited.

PROCEDURE:

Teacher plan: Listen to the tape of the poem (available from Bamboo Ridge Press). Practice reading the poem aloud with feeling.

I. Class Activity: Generations.
    A. Have students group themselves by generations: issei, nisei, sansei, yonsei, etc.
    B. Subdivide groups (4-5 per group) and have them quickly find a common value or answer "why is school important?"
    C. Have groups share answers. Look for commonalities and differences.
    D. Create groups for the rest oft his lesson. Suggest to create groups such that one student from each "generation" group (issei, nisei...) is in each group, or some balance/varied opinions like that.

II. Introduce the poem: Yonsei.
    A. Discuss the need to tell our own history (stories) rather than some expert from Hollywood.
    B. Read the poem to the class with feeling or listen to the tape.
    C. Have students practice reading the poem aloud with feeling.

III. Group assignment:
    A. Have students read the poem aloud with feeling. Individual or choral reading.
    B. If need, briefly discuss:
    (1) Voice: Who is telling the story?
    (2) Setting: Where/when is the poem taking place?
    (3) Character: Who is the character in the poem?
    (4) Plot: What is happening in the poem?

    C. Roundtable:

What the author sees...
What the author feels...

D. Look over the lists in item C. (Roam the Room)
  - (1) Describe the character observed by the author: gender, age, physical characteristics, dress, habits, most likely place to find the character, values, behavior, etc. Illustrate the character in its typical setting.
  - (2) Describe and illustrate the author using the items in (1).

4. Share ideas and experiences in cultural traditions.
5. Examine personal values and beliefs.
6. Practice group communication skills.
7. Write a poem or prose as a personal reflection of the literary work cited.

IV. Group presentations. Have groups present and describe illustrations to the class. List values and beliefs of the author and character as presented by each group. Use T-chart.

VALUES AND BELIEFS:

Author	Character

V. Class Discussion:
A. Compare illustrations of the author.
(1) Discuss values and beliefs associated with the author.
(2) Discuss cultural/historic influences on the authors values and beliefs.
(3) Have class determine: "What one symbol would best represent the author?" Explain.
B. Compare illustrations of the character.
(1) Discuss values and beliefs of the character. Does the character share the same attitude, beliefs, and values as the author? Why or why not?
(2) Discuss influences on the characters' values and beliefs.
(3) What one symbol would best represent the character?
C. Compare author/character symbols.
(1) What similarities do the personalities share?
(2) What kinds of problems would you expect to see if the two people, characters were to live together?
VI. Pairs

A. "Are your values and beliefs similar to those of the author?"
B. "Is there anyone in your family (or acquaintance) like the author's character?"
C. Compare your values and beliefs with those of your family. (Teacher can choose whatever topics s/he wants. Sample:)

FAMILY BELIEFS:

I believe:
My parents/family believes:
Cremation/Burial:
Life after Death:
Ancestral Spirits:

Memorial Day Customs:

VII. Pairs share.

VIII. Individual Assignment: In your journal, write about one of the following: (poem or prose)

A. Who would you rather be like, the author or the character? In what ways are you similar or different from the character of the story?

B. Will the character ever conform to traditional / ancestral culture? Is there a need to accept and truly believe in your family's traditional culture? Explain.

C. What will Hawai'i (and the world) be like if the majority of the population were like the character?

D. Pretend that you invited the author and the character to a party. Describe the behavior of the author and character at the party. Sample questions:

What would each do at the party?
Where would they "hang out?
Who would they socialize with? each other?
What would they talk about?
When would each leave? Why would each leave?

E. Pretend that you are the character, write your perception of the author.

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Ogawa, Dennis. Kodomo No Tame Ni. For the Sake of the Children: The Japanese American Experience in Hawaii. (Honolulu, University Press of Hawaii, 1978).

WRITTEN BY: Denise Arai

Unit: Teaching Methods
Topic: Using Poetry

PART I: INTRODUCTION

The inspiration for this response was the presentation on Monday by local writers, namely Rodney Morales, Darrel Lum, Juliet Kono, Gary Pak, and Mahealani Kamau'u. Perhaps the most important idea I gained was Morales' confirmation that fictional works can be an important tool for teaching history. Many teachers know this from intuition or actual experience, as colleagues Hubert and Lilly indicated.

The poetry readings by Kono and Kamau'u led me to think of having my students do more poetry and, in turn, I thought of using "imitation writing" to help them get started. "Imitation writing" is simply taking an appealing work and using it as both a stimulus for thought and a model for structure. While this borders on plagiarism, acknowledgment of the original author makes this method more acceptable. And, if "imitation is flattery," most authors tend to look favorably upon such acknowledged use of their work by students.

Once students become comfortable using the models of mature writers, their skills will improve and so will their confidence ("Eh, I'm just as good as so-and-so, yeah?!"). At this point they should be weaned away from imitation and encouraged to try out their own wings by writing original works.

PART II: MATERIALS

1. Several transparencies, each with a short, interesting poem. (For this Institute lesson plan, I have selected these poems: "Ho. Just Cause I Speak Pidgin No Mean I Dumb," Diane Kahanu; "Tutu on the Curb," Eric Chock; "etiquette," Jean Yamasaki Toyama; "Tansu I," Raynette Takizawa; and "Strange Scent," Tamara Laulani Wong-Morrison
2. Overhead projector, screen.
3. Handout "Imitation Poetry"

PART II: OBJECTIVES

PURPOSE: To teach students a poetic means of expressing their thoughts and feelings regarding historical events and persons, or cultural concepts.

The student:
1. will demonstrate confidence in using poetry as a means of self-expression;
2. will express his or her thoughts or feelings about historical events and persons, or cultural concepts.

TIME: 45 minutes for introduction and guided exercises; 1 night for homework (first draft).

PART III: PROCEDURE

1. Stimulus: Project a poem on the screen. Let students mull it over on their own for a minute.

2. Ask a volunteer to read the poem out loud.

3. Engage students in an analysis of the poem in regards to its artistic merits (devices, structure, etc.), as well as its message (content, meaning).

4. When students appear to be comfortable with the poem, challenge them to follow the structure of the poem but replace the words. Do this as a large group exercise, allowing each person to contribute a new poem. Encourage the students to follow these guidelines as best they can: A) replace major words but try to stick to the course content; B) keep each new word in the same part of speech as the original (but these are not requirements, so be flexible).

EXAMPLE 1:

Ho. Just Cause I Speak Pidgin No Mean I Dumb

by Diane Kahanu

Pidgin short.
Fast.
Match.

If I say
What you going to do with that?
No say how
I feeling curious.

What you going do with that?
Now you know.
I not just niele.

I like know
but I ain't
no cop.

Pidgin safe.
Like Refuge, Pu'uhonua,
from the City.

Yo. Just Causes I See Powers the Things I Do

by Kawika Makanani

Falling short.
Far.
Mashed.

If I ask
What fo' they did what they did?
No say how
I getting *niele* .

What I going do about it?
Now you know.
I not just sitting.

I like restore
cause I ain't
no PG.

Be strong.
Like Lili'u, Pu'uhonua,
from the past.

5. When the large group sample is done, project a second poem. Follow the earlier procedures but this time divide students into

small groups. Each group will come up with their own poem. Have them share the work with the whole class.

EXAMPLE 2:

Tansu I

by Raynette Takizawa

in old tansu drawers
the family crest disintegrates
on rust mottled kimonos.
what was once a wedding undergown
i will fashion into silken robes
for hostessing . . . seduction.

brilliant obi--
threaded silver and fine gold--
binds me until
i cannot breathe
and feet too large for tabis
strut without grace before
the mirror.

Kupuna

by Kawika Makanani

in moldy Hawaiian papers
ka 'olelo makuahine sings
of my mystic *kupuna* .
what was once a trodden race
i see transformed into solid pillars
for supporting . . . *honua* .

brilliant orb--
sacred red and fiery gold--
blinds me until
i cannot see
and feel too profane for tabus
kneel without fear before the
akua.

6. If students get the picture, pass out the assignment sheet "Imitation Poetry." This will be for homework. If the students need another example, project a third poem and follow the earlier steps.

Example 3:

etiquette

by Jean Yamasaki Toyama

Eating a fish head is an art
which must be done
with refinement and
gusto.
Refinement because
as one dismantles the
brain, the eyes, the head
one must not offend the sensibilities of
others.
Gusto so that they may be assured that the
head
is the most delectable of tastes
and it is.

protocol

by Kawika Makanani

Hearing a conch shell is an annoyance
which must be endured
with patience and
aloha .
Patience because
as one turns the
lolo , the *maka* , the *po'o*
one must not offend the sensibilities of
ali'i .
Aloha so that they may be assured that
their/people
are the most loyal of subjects
and they are.

7. When the assignment is due, have students meet in groups to critique each other's work. Give students another day to revise and write a final draft for evaluation.

PART IV: REFERENCES

All poems were taken from The Best of Bamboo Ridge, The Hawaii Writers' Quarterly, edited by Eric Chock and Darrell H. Y. Lum, 1986.

Sincere apologies to my colleagues: I learned about "imitation writing" as a fellow in the 1983 Summer Institute of the Hawaii Writing Project. Unfortunately, having moved recently, I threw out the instructional material that would have been useful to you. This also leaves me lacking a bibliography.

WRITTEN BY: R. Kawika Makanani

"IMITATION POETRY"

Directions: Select either poem 1 or poem 2 to imitate. Follow the "imitation poetry" procedures we covered in class.

Poem 1:

Tutu on the Curb

by Eric Chock

Tutu standing on the corner,
she look so nice!
Her hair all pin up in one bun,
one huge red hibiscus hanging out
over her right ear,
her blue Hawaiian print muu muu
blowing in the wind
as one bus driver blows one huge cloud
of smoke around her,
no wonder her hair so grey!
She squint and wiggle her nose
at the heat
and the thick stink fumes
the bus driver just futted all over her.
You can see her shrivel up
and shrink a little bit more.
Pretty soon, she going disappear
from the curb
forever.

Poem 2:

Strange Scent

by Tamara Laulani Wong-Morrison

Hear the beating of the pahu
    distant and warning.
    Beware--a strange wave has washed upon the rocks
    even the crabs run from their homes.
In the night it passed over shining black water, gliding--not
    knowing where it came from
    or where it's going
    An omnipresence--there.
Me, I tried to sleep under starless sky
    but too dark
    too strange
    too still.
I feel I will never be the same again.

Unit: Hawaiian Culture
Topic: "Melting Pot" Culture

Time: Week 2
Grade level: 7

I. Introduction: I was inspired to create this fun lesson on cultural diversities in our islands and the formation of our special "melting pot" culture after visiting Waipahu Cultural Garden's unique re-created plantation village. This lesson is designed as part of a unit on multi-cultural influences in the post-contact history of Hawai'i. The 7th grade students rank low on average stanine ratings with a diverse cultural heritage. They enjoy art and oral forms of communication as their primary means of expression.

II. Materials: Videos include:
1) Pidgin to da Max. U.S.A. 1983. KGMB.
2) The Best of DeLima. U.S.A. 1988. Pocholinga Productions. Produced and directed by David Tailsman.
3) Fax to da Max. U.S.A. 1985. KGMB.

III. Objectives: To increase the students' awareness and personal knowledge of Hawai'i's "melting pot" history with an emphasis on Individual ethnic distinctions and cultural contributions. At the completion of this lesson, the student will be able to:

A. Identify various examples of a given ethnic culture:
   1. typical ethnic costume/clothing
   2. national flag
   3. ethnic foods
   4. ethnic music, musical instruments
   5. observed holidays

B. Locate original homeland of the ethnic culture on a world map.

C. Give a brief historical explanation of the plantation system in Hawai'i.

IV. Instructional Procedures:
A. Focusing Event
   1. Assemble 3 to 4 examples of local food (such as manapua, malasadas and mochi) together and have the students identify each.
   2. Then ask if they know which ethnic groups brought these foods to Hawai'i.

3. Explain that they will be learning about the major ethnic groups of Hawai'i and the parts of these cultures which contributed to Hawai'i's melting pot culture.
4. Define "melting pot."

B. Activities

1. Students will research the ethnic background of one of Hawai'i's multi-cultural groups. (If the class is ethnically diverse they may want to research their own ethnic heritage.)
2. Students will create a typical costume of their chosen ethnic group (drawn, painted, cut-out, puppet, etc.).
3. Students will also duplicate the national flag on a uniformly sized art paper for discussions, displays and comparisons.
4. Individual cultural contributions will be shared with the class through a variety of creative ways. (Some ideas are listed below.)

C. Extended/Culminating/Closure Activities:

1) Students play "Concentration" matching their national flag with their ethnic costume within varying size game groups.
2) Attach the costumed drawings and/or flags to a large world map or with yarn from their land of origin to Hawai'i.
3) Bring grandparents in to share their memories as children growing up in Hawai'i.
4) View a video or listen to local comedians (ex. Frank DeLima) on "melting pot" humor.
5) Plot Family-Trees, trace genealogies.
6) Create a play based on characters from the ethnic groups.
7) Learn cultural dances from community resources.
8) Have a class party featuring food and music representative of each group studied.

V. References

Glick, Clarence E. Sojourners and Settlers. Chinese Immigrants in Hawai'i. (Honolulu: Hawai'i Chinese History Center and The University of Hawai'i Press, 1980).

Kotani, Roland The Japanese In Hawai'i. A Century of Struggle. (Honolulu: The Hawai'i Hochi, Ltd., 1985).

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Hawai'i'Peoples? (Honolulu: Hawai'i State Dept. of Education, 198O).

Felix, John Henry. The Portuguese in Hawai'i. (Honolulu: Felix, Senecal, 1978).

Felix, John Henry. The Ukulele: a Portuguese Gift to Hawai'i. (Honolulu: Felix, 1980).

Simonson, Douglas. Pidgin to da Max. (Honolulu: Bess Press, Inc., 1981).

VIDEOS:
Pidgin to da Max. U.S.A. 1983. KGMB.

The Best of DeLima, U.S.A. 1988. Pocholinga Productions. Produced by David Talisman. Directed by David Talisman.

Fax to da Max. U.S.A. 1985. KGMB.

Written by: Debbie A. Simmons of the Modern Hawaiian History Institute.

Unit: Big Island History
Topic: Kona

A Brief Overview of Kona
1900-1955, 1955-Present Part I

Kona has always been a land of many and varied attractions. There are quiet, pleasant bays with dry, tropical coastal/sandy beach areas. The ocean has provided a livelihood for fishing or sports enthusiasts. Between the 700 to 1500 feet are the cooler and moister areas where agricultural endeavors have been historically uncertain. Along the thirty miles of "belt road" which winds in and out along the steep slopes of Mauna Loa and Hualalai are scattered a dozen centers of business and people. Small auxiliary roads and trails lead off from the main street to homes hidden in agricultural fields.

To characterize Kona as a community is a difficult one. Its area is vast, its geographic character varied, and its population widely distributed and segregated. Kona is rather a collection of many small villages with its own character determined by geographic and historical factors peculiar to itself yet there is a marked degree of similarity among all villages of Kona.

In the early 1900s many Japanese farmers moved to the hot, dry leeward coast of the Big Island. The few acres of barren lava soil ideal for coffee farming in Kona was a haven compared to the rigors of sugar towns and the economic depression of Japan. Among the 1,000 families in Kona, there were more than 90% Japanese by the mid-1930s. Large *haole* corporations of Kona were the three large private landowners: the Greenwells, Hinds, and Ackermans. While independent farming was suitable for the new migrants and immigrants, the harsh reality of the newcomers was coping with this indomitable landed aristocracy.

The Kona economy has always been uncertain and unstable. There were desperate times for farmers and families through the 1930s. One of the cohesive forces to stabilize Kona was the *kumi*. It was similar to the *buraku* of Japan.

and familiar to the farmers who predominantly came from Fukuoka and Kumamoto. These were organized for "fraternal and cooperative ventures." Members aided one another for funerals, weddings, building homes, etc. There were eight language schools in Kona and three Buddhist churches who served the community in the 1930s. According to Fuchs(Hawaii Pono) "the *kumi*, eventually disintegrated under the pressure of American individuals and in the 1930s the Japanese ways crumbled, much to the distress of die-hard *Issei* parents"(2). As a newcomer for the past three years the writer has informally chatted with *Nisei* relatives; the *kumi* does exist at a marginal level. They are participating in small numbers with limited traditions for funerals and annual New Year parties. For funerals, directing traffic/parking and serving refreshments are the usual obligations. For the annual gathering, it is a social event at each member's expense. Membership remains loyal, i.e. if a family moves to another area in Kona, they keep their membership in their original *kumi*.

The writer was able to chat with her 76-year old father recently. Born in Honokohau and raised in Honaunau, his father was a small-scale coffee farmer who hired Filipino laborers to cultivate his fields. The farm was also worked by his family of five. In 1931 his father passed away and left a large debt which had been incurred from poor harvests. My father left Kona at the age of fourteen(1933) to take a live-in apprenticeship position as a mechanic in Hilo's Hara Garage. As the youngest of four children his mother and siblings were unable to offer financial support to further his education or to offer the farm for coffee cultivation. His oldest brother continued to help with payments while his mother moved into the laborers' cabins, working diligently to keep the farm intact. Faced with the uncertain and unstable market, the Depression of 1930s, and an untimely death of his mother, the leased land was returned to the landlord. Such barriers made it difficult for the family to negotiate their repayments, renew their lease, or to maintain their dignity:

> Coffee picking was a twelve hour work day. We picked beans

> till twilight, using the kerosene lamp. During severe drought periods, my mother would save the water after rinsing the rice. We then used the water to wash our faces. The water level would drop to the bottom of the tank- so dirty with the sediments and rubbish. In a way that was a good way to clean out the tank. The kamaaina haole elite was a powerful group throughout Kona, they were admired and respected(3).

The American faith for education was strong in Kona. The farmers believed and hoped his children would be able to rise above the immigrant farmer class. Even in the restricted environment it was possible for a Kona offspring to rise by individual effort- that there were riches to be had if the efforts were successful. Incentive to succeed gripped the Japanese farmer, shopkeeper, fishermen, etc.(4).

Anthropologist John Embree has related how incentive even played a part in the Japanese funerals in Kona. "Each through competition tries to outshine his neighbors... In Japan, only a rich landowner could afford to have a picture taken of a parent's funeral. In Kona however it was a rare funeral that had no local photographer in attendance" (5).

Another example of independent incentive was the Kona coffee schedule. This unusual school calendar was adopted in 1932 to enable the students' vacation to coincide with the Kona coffee harvesting period. It was essential for the economic well-being of the coffee industry. The typical coffee farm in Kona was a family enterprise. The fact that student (family)labor was almost entirely devoted to the harvesting, the farmers needed to be assured of an adequate supply of labor during the peak harvest -August through November. Seven public schools in Kona commenced in November and concluded in August from 1932 to 1967. Changing economic times no longer warranted this school calendar; by 1967, students began attending a regular school schedule.

Despite the relative isolation of Kona from the rest of the Big Island and the neighbor islands, the adverse living conditions, and dismal economic prospects of Kona, the Japanese families of 1900-1955 had their *kumi* and their freedom to move in and out of towns.

Footnotes:
1. University of Hawaii. Atlas of Hawaii.
2. Fuchs, Lawrence. Hawaii Pono. 125.
3. Wilbert Y. Wada, interview, July 18, 1992.
4. Fuchs, Lawrence. Hawaii Pono. 125.
5. Ibid., 125.

A Brief Overview of Kona: 1900-1955 and 1955-Present

1900-1955	1955-Present
Topography dry, hot coastal areas rocky, steep slopes, rich soil 30 mile "belt road"-10 small villages	beautiful sandy beaches, sunsets, rocky slopes, rich soil, ocean views for home buyers 10 mile bypass to alleviate congestion
Climate: hot, dry with unpredictable severe drought periods water catchment for farms	infrequent severe drought periods county water lines vog (outdoor fires restricted)
Land Tenure: scarcity of fee simple land 3 major landholders who determined and distributed land parcels to farmers-mostly leaseholds; heavily influenced the Republican Party	Democratic Party Revolution '54 starts land reform scarcity of fee simple land prevails (expensive and rising prices) increasing population & demands for varied land-uses are critical pressures facing county/state
Economy unpredictable/unstable coffee industry 2 coffee mills dominate	unstable, seasonal industries: small-scale diversified agriculture-coffee, macadamia nuts large-scale tourist/resort industry
Social/Cultural Glimpses: Non-plantation environment Independent farmers/shopkeepers who left plantations or Japan's depression; 90% were Japanese; Hawaiian populace live along coastal areas	Diverse Population **Local residents:** Hawaiians in certain coastal area; offspring's continued to coffee farmers; migrants from neighbor islands/mainland **Snowbirds:** Part-time residents from Alaska
Presence of Cultural Autonomy *kumi* organized as fraternal and cooperative ventures 8 language school 3 Buddhist churches	**Kamaaina elite:** Large private landholders **Transients:** People moving in/out looking for seasonal jobs **Retirees:** Senior citizens from within/out-of-state and international places.

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A Brief Overview of Kona
1900-1955, 1955-Present Part II

Big island politics was complicated. On the Kona Coast, the Greenwells, Hinds, and Ackermans were the landed gentry who ruled West Hawaii. Henry Greenwell, a British cattle rancher was one of the first in Kona. His acquisition of large parcels (wealth/status) influenced the economic and social life of the district for nearly a century. He was acquitted by a jury of twelve Englishmen for a charge of beating a Chinese cook to death in 1853. It was believed that *kanakas* could not be trusted to judge a white man. The *haole alii* of Kona through their ownership of land were able to control politics in the late 1800s. With the growing Japanese who worked the lands, it was clear that politics in Kona was more than ever land-poor politics. The two largest coffee mills (American Factors and Hind family) were the two largest distributors of groceries, major banking, and insurance companies of West Hawaii. The coffee mills made a profit from the groceries they sold, loans they extended, and from the coffee they husked, grated, and distributed. The growers, happy to be off the plantations and away from the personal control of *lunas*, submitted to the mills' domination and the families who leased the lands of Kona. Many growers sneaked coffee produced on their own mortgaged farm, and promised to one mill, over to another in order to obtain cash for the family's immediate needs. The *kamaaina haole* elite controlled for several decades the wealth in the islands(1).

Change was slow for the political life of Kona. The landed aristocracy still dominated the coffee industry- an industry with an unstable market and a scarcity of fee simple lands. When coffee prices went down, large numbers of farmers became almost totally dependent on the two large Honolulu controlled millers. By withholding credit from a small Japanese grower they could easily destroy him. The economic squeeze resulted in greater political control by the Kona oligarchs; a Republican stronghold. Control over land also served as a means for political coercion.

Many coffee farmers holding five to ten year leases on their small farms dared not challenge the millers or the major landlords; they could always decide not to renew the leases(2).

By 1957, the squeeze between rising costs and falling prices made another pocket of depression, making it even more difficult for farmers to support his family. Many wondered what would become of their communities.

More than anywhere in the Territory of Hawaii, was there so much control in politics. Undoubtedly there was no other community in the United States "of comparable size that controlled completely by so few individuals for so long. For forty years Hawaii's oligarchy skillfully and meticulously spun its web of control over island politics, labor, land, and economic institutions, without fundamental change(3).

In 1946, Democratic precinct clubs were secretly started in Kona.

> The landlords and Republicans had first tried to buy incipient Democratic leaders, but because of the new postwar militancy of the Japanese, they were unsuccessful. In the old days everyone was Republican. People were afraid of being anything else. But after the political revolution of 1954, Kona Democrats increasingly came into the open. As one farmer replied when asked to describe the difference between pre-war and post-war Kona politics, 'in the old days we have to kiss the *haole*'s ass. Now we say to ourselves, let them kiss our ass.'(4)

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An Overview of Kona
1900-1955 and 1955 -Present

There is a growing competition for land for all uses. in Kona. Of increasing importance is the demand for living space. The need to identify the highest and best use of Hawaii's lands grows more urgent as the population continues to increase. To meet this need, land use decision-making is facing a critical upheaval, especially in West Hawaii. Large segments of land are being given over to resort, urban, or residential pursuits. "Such decisions regarding land use are essentially (economically) irreversible and therefore should be made only with a full awareness of the land involved, as well as the ecological, environmental, and socio-economic consequences of the decision"(l).

In understanding the "new Kona" the writer believes that there is an urgency for newcomers to know the Kona over the past ninety years. New teachers and new students to Kona may benefit from this very brief overview of Kona's social/political history. Many things haven't changed; things that have are complex and sometimes inevitable. It is the intent of the writer to provide an orientation of the area and to offer some sense of West Hawaii's unique character. There are two sections to this lesson which focus on land use/ tenure and its socio-economic/political impact on the Kona community; that landed aristocrats have an incredible influence on the heartbeat of West Hawaii's economy. The comparison chart and worksheet are intended for students to use as a framework for discussion/debate on local issues. It is also meant to be a springboard to look into particular resort projects or residential subdivisions or to interview with farmers, merchants, and *kamaaina* elite families. Because this lesson serves as an orientation, two-three days are adequate for a general understanding of this topic(The readings in this lesson are for teachers to use as a resource). If students are able and willing to extend their curiosity for more specific information, the writer recommends out-of-class time. An in depth study requires several weeks in order to fully comprehend this type of material. This an opportunity for students to speculate on their place in Kona's future- will it change? How much and how far?

Ownership of usable land in Kona is highly concentrated. In the state, private landowners make up 53% of the total land area. About 77% of this private land is in the hands of fewer than 40 owners, each with 5,000 acres or more. Kona was once frowned upon as too hot/dry with barren lava fields, too steep/rocky for agriculture, and lacking in adequate watershed. Today Kona-ites can comprehend the vast technological resources which have re-shaped the entire West side of the Big Island. Today new and old Kona-ites must recognize the complexities of land use and that major private landowners have power and influence in the change process of Kona's future. Due to time constraints the writer apologizes for not including the Bishop Estate in this lesson. It is deliberate, with a genuine interest to eventually develop a separate discussion of this exciting legacy.

Andrew Lind's description of Kona in 1949 fits the prevailing character of the community:

> The role of Kona in attracting the more adventuresome and non-conforming of the immigrant generation is clearly evident also among the other ethnic groups, notably the Filipinos and Koreans. It is to be expected, however, that as the district loses its pioneer character and is drawn within closer range of Honolulu and Hilo by improved roads and air plane facilities, Kona will also change considerably in its power to attract the deviants and malcontents. As direct air communication with Honolulu is established, Kona continues to be a haven now for the tourist seeking a touch of the native Hawaiian culture and for the retired and aged seeking quiet and rest(2).

Footnotes:

1. University of Hawaii, Atlas of Hawaii. 153
2. Lind, Andrew. "Kona - A Haven of Peoples," Social Process. 79.

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Harry Tanaka, a *Nisei* was called "Mr. Democrat" of Kona in the 1950s. He was a small coffee farmer who remembered the rigors of plantation life and the value of voting. He was credited for the long hours of passing out handbills, putting up posters, and talking to farmers. William and Helene Hale were also responsible for the emergence of the Democratic Party in Kona.

> They came to teach in the high school and were quickly confronted with a social system they had never dreamed existed in America. In their efforts to encourage the Japanese to express their own culture, to become friendly with the Hawaiians, and to promote knowledge of the requirements of democracy, the Hales met repeated rebuffs. When they participated in the Japanese bon dances, they were criticized... Mrs. Hale set up voting booths to teach her social studies class about secret voting, and her principal criticized her for being an agitator. Finally, the battle between the Hales and the 'authorities' was drawn tight over the issue of teaching Communism in the schools... they resigned from school two years later(5).

Hale was defeated when he ran for the 1950 Constitutional Convention. Mrs. Hale sold children's books and became friends with Japanese and Hawaiians. Local Democrats approached her to run for the Board of Supervisors(only Democrat on the ticket) and she won the seat. By then many had listened attentively to their land reform discussions thus, overcoming the fear of a dominant haole elite. By the '50s the two-party system was established in Kona. "Kona stirred with a new activity which accelerated the process of democracy; coffee farmers organized their own cooperative mill; a farm bureau cooperative was established; and subdivisions opened for Kona people to own their own homes. The dynamics of democracy were invading even the most remote reaches of the Islands"(6).

Characteristically in an agricultural economy where the crop is a "luxury" item, the market is unpredictable. By 1957 and in the mid 1960s, the squeeze between rising costs and falling prices made another pocket of depression for farmers. It became more difficult for them to support their families. Many sold their leases, migrated to bigger towns looking for more secure employment, or replaced their soil with macadamia nut trees. The land basically is still in the hands of a few landlords. As we have witnessed in the past two decades land use has shifted from agricultural to resort development. While Kona coffee has made a comeback, it is only a matter of time for another pocket of depression. Kona was and still is "land poor politics."

Footnotes:

1. Fuchs, Lawrence. Hawaii Pono. 203
2. Ibid. 352
3. Ibid. 152
4. Ibid. 352
5. Ibid. 353
6. Ibid. 353

OBJECTIVES:

-to increase knowledge and awareness of Kona's unique history for the past ninety years.
-to motivate students to discuss changes/non-changes since 1955 on various issues that affect their present and future place in Kona.

rising costs and uncertain seasonal industries
demand for living space
land use conflicts
jobs(need for versatility in skills)
diversity in population
environmental impact on increased population
practice oral history skills by interviewing merchants, farmers, kamaaina elite families
analyze land tenure and land use map of West Hawaii
speculate one's place in Kona's future
analyze/evaluate how bills are passed/how laws are made
determine public vs. private land concepts
gather information/evaluate the organization of the Land Use Commission; its impact on land distribution, industries, etc.

REFERENCES:

1. Chuck, Harry. "Kona School Schedule". A Report for the DOE, 1967, 1-5.
2. Fuchs, Lawrence. Hawaii Pono. Harcourt, Brace & World, New York, 1961.
3. Lind, Andrew. "Kona, A Haven of Peoples". Social Process. Vol. XIII, Sociology Club, Honolulu, University of Hawaii, 66-79.

WRITTEN BY: Chris Wada

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A Brief Overview of Kona
Present Day

Students will be able to complete as many of the items as possible for his/her family. The intent of this assignment is to gather information about certain living expenses to increase their understanding of rising costs and the demand for living space. in Kona.

I. Does your family :

own___	rent___	share___	lease___
apt.___	condo___	home___	farm___ (No. of acres)
	I bedrm	I bedrm	
	2bedrm	2 bedrm	
		3 bedrm	

Is there a mortgage on your condo/home? ___ Monthly payment?________
Years remaining for unpaid balance?______

What is the rent/lease? ______ Furnished_____ Unfurnished______

What utilities are included? Water_____ Electricity_____ Neither_____

What is the name of your landlord?______________________

3. How many in your family?______ How long have you been in Kona?_________

4. How many cars in your household?____ Write the year/model of each car:
____

What is the average price of gas?_______

How often in a month does your family fill-up the cars with gas?____

How many miles is it from your home from your parents' work place?_____

What is the travel time from your home to parents' work place?_____ _____

5. Are your parents' occupation in?

public service___	tourist industry___
self employed___	military___
business service/industrial ___	other____

6. What is your ethnicity?____

7. Miscellaneous information:

NOTE: INTERVIEW SOMEONE IN HILO AND IN HONOLULU AND COMPARE THAT INFORMATION WITH YOUR HOUSEHOLD.

A Brief Overview of Kona: 1900-1955 and 1955-Present

1900-1955	1955-Present
Topography	
Climate	
Land Tenure	
Economy	
Social/Cultural Glimpses	
Present of Cultural Autonomy	Diverse population

Unit: Education in Hawaii
Topic: English Standard School System

Time:
Grade level:

COURSE CHART #1 "THE ENGLISH STANDARD SCHOOL SYSTEM IN HAWAII, 1920s

Introduction:

In 1920, the major premise behind an investigation in Hawaii by the Federal Commissioner of Education was that education should "enlarge individuality" and provide "a wider range of thought and action" for Hawaii's people; that Hawaii's unique system of taxation was not adequate to support a first-class American public-school system. In actuality, the basic trouble was that the leading haoles did not care about the public schools and a large number of them opposed private language schools and viewed their tremendous growth with alarm. Thus many haoles seized upon two recommendations made by the federal investigations. The first was a proposal to do away with foreign language schools, and the second was a suggestion for grouping students according to their ability to speak, read, and write the English language. A Washington official observed in 1905 that many haole parents in Hawaii wanted to segregate students in the public schools according to race because of their fear that Asian students would make the haoles more Oriental than American. To many of Hawaii's most ardent democrats, the whole concept was evil yet the English Standard School system was established even though it clearly segregated Hawaii's public-school students along racial lines.

The system soon helped to perpetuate class distinctions. Students at the English Standard schools usually dressed in better clothes and had more spending money. Inevitably, the Standard schools became the prestige schools, not just for the students, but for teachers as well. Newer and better equipment was given to Standard schools. Teacher assignments to them were rewards, the best teachers gravitating to them, where they were needed least. Since nearly all haole attended Standard schools, thousands of Hawaii's children went through the public schools without ever having close contact with Caucasian youngsters not to mention the feeling of being inferior to them.

Common Misconceptions :

Consider the following popular misconceptions:
(a) Hawaii is commonly referred to as the melting pot of races where children of all nationalities study, work, and play together harmoniously. (b) While attending public school during the early 40's I was continually reminded and even led to believe that my haole friends were far superior academically than I was. (c) The monetary affluence of my haole friends, I was told, proved beyond a doubt, their superiority in all aspects of societal living.

A New Perspective:

Discussion within the Department of Public Instruction on the merits of the English Standard School system was intense. (a) When haole parents in 1930 forced the Department to open Honolulu's English Standard Roosevelt High School in opposition to McKinley, the principal at McKinley complained that racism was behind the maneuver. "The fear of language contamination," he wrote, "can hardly be the real reason behind the demand for the English standard high school." (b) Arthur L. Dean, President of the University of Hawaii, attacked the system as undemocratic. (c) Most of Hawaii's school administrators and teachers encouraged Oriental children to take the English Standard test and enter the English Standard school whenever possible. (d) From 1925 through 1932 Asian students comprised more than 7 percent of the school population at Lincoln English Standard School, but by 1939, they students constituted nearly 17 percent of the enrollment. On the eve of Pearl Harbor, slightly more than 21 percent of the students in Hawaii's English Standard schools were Asians. By 1947, when the Department of Public Instruction decided to abandon the English Standard system, there were more Asian than haole students in English Standard schools, and the haole children for whom the schools were designed, constituted less than a quarter of the student population. (e) During the life of the system, only a small minority of Hawaii's children - less than 7 percent of the public-school enrollment in December 1941 - attended English Standard schools. (f) In reality, it was the public-schools and not the English Standard schools that experienced a great burst of growth in the 1920s following the critical federal survey. (g) Governor Farrington believed that expanded educational opportunities were compatible with development of Hawaii's basic industries: that non-haoles should go to school, even the university, to become better citizens and to contribute more to Hawaii's peculiar economy. (h) Miles Cary, principal of McKinley High School, urged education to liberate talent and creativity, with the hope of someday transforming the social structure of Hawaii.

Procedure:

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It might be a good idea for the teacher in this project to create and evaluate the effects of a dual school system built along racial lines. The teacher is free to create as many racial groups within the classroom and contact between each racial group should be discouraged to gain the desired effect. An evaluation from each participant should be encouraged after the completion of the project. It should be noted that in order to simulate an English Standard school situation, classwork should be planned so as to favor a specific ethnic group. The "now" and "wherefores" are left to the discretion of the teacher. The following are ideas which could be used:

(a) Junior high school level: After dividing the class into racial groups a concerted attempt should be made to go through the entire school day having no contact with students of other ethnic groupings.
(b) Junior/Senior high school level: After dividing the class into racial groups, attempt a "quiz-bowl" type activity between ethnic groupings.
(c) Junior/Senior high school level: After dividing the class into racial groups, attempt to debate a sensitive current issue.

References:

Fuchs, Lawrence. Hawaii Pono, A Social History. San Diego, New York, London: Harcourt Brace Jovanovich, Publishers, 1961.

Written by: Clarence Waipa, Saint Joseph's High School

Unit: Hawaiian Economic History
Topic: Economic Industries

Time: 5-8 days
Grade level: 7-12

INTRODUCTION:

Course Chart 1

" Hawaii Under the Influence"

I was very interested and entertained by the lecture and book given by Noel J. Kent during last week's seminar.

I am not going to lay out my old misconceptions on this subject but rather comment on some ideas that he presented as confirmation of things that I have often felt in my " gut" as one born and raised in these Islands. I believe that many people do not look at the Islands in the manner in which Kent has, specifically, "that for the past two centuries, virtually from the time that western ships began to call regularly at Hawaii, the Islands have been 'under the influence.' In short, Hawaii's development for the past two hundred years has been peripheral in nature, a reflex of expansionist needs in some metropolitan center." When I talk with my parents' generation, many of whom grew up with the "American dream," they would argue contrary to this conclusion as this would seem to negate much of the so-called wonderful progress that they and their children have grown up with in Hawaii. As stated by one relative," You wouldn't have things so good in life if we hadn't developed sugar and tourism in this state." My answer to them is that one cannot teach the blind man to see what he cannot, but that does not mean that what one believes he truly sees, he is not seeing. Thus I understand their belief and for me to try to dissuade them would mean destroying their life's value in relation to all that they have worked for and gained. I also feel that this thinking continues to perpetuate itself throughout the state as " Tourism" continues to dominate our jobs and development in economic growth and direction. But a long time ago, when tourism began its initial growth, and I returned from the states every summer from college, I would see the hotels blocking the view of the ocean from Manoa Valley, and I would often agree with the phrase, "give man enough concrete and he will cover this entire earth." And this has truly happened here in Hawaii.

Working in the tourist industry at various jobs such as front desk clerk. parking attendant. assistant manager. lifeguard. etc., often troubled me. On one hand I could feel the "aloha" that some people shared as you helped them learn about the beauty of the Islands, and yet on the other hand . I also felt the degradation of being commanded . instead of asked, by others who were often rude and bigoted.

During my sophomore year at the University, having been enrolled in Travel Industry Management, after a lecture by the President of the Hawaii Visitors Bureau, I asked him the question of why is it that you say we will be the future leaders of this industry when every general manager of the major hotels is always brought in from Cornell University, and none of them are local?

The only way you could be a general manager and be local would be to own your own hotel like Chin Ho and Ed Leong did. I have always viewed tourism as something beneficial to these Islandsif kept within its proper size. Without constraints, I have also felt like Kent, that it would soon turn into a problem that had no solution when things go bad. Even the D.0.E., with its 4th grade "indoctrination" to its students about the virtues of tourism, so as to prepare our people to have more "aloha" for these visitors, turned me off. So I argued not only for the preservation of its virtues, but also against the negative results that could happen.

Now, reflecting back on Kent's argument, that from the very beginning of our western visitors' introduction to these Islands, most of the major decisions regarding the economic growth have been made by the "Outsiders," along with the "Locals" who stand to profit either be financially or politically, one can see how true this has materialized in the past decade.

I also remember vividly my Korean friend, who was a visiting professor at the East -West Center, as we sat around and discussed the changes of this beautiful state. I had remarked to him that I hoped that Korea, becoming one of the most powerful third nation economically, would never sacrifice its culture as western influence grew, such as Hawaii seemed to be doing. He remarked that he had never seen an American state so "colonized" as Hawaii. It shocked me to think that we were colonized, but after much consideration I thought, what else could it be called?

My personal belief is that man inherently loves to value himself when he does something with his own two hands and brains. One of the basic avenues has always been through the use of working with nature.

The Hawaiians were of this nature and thus they grew to value the "aina" and all that it offered. Western culture, on the other hand, has always looked at land as a means for status or wealth. From European times to even early America, the only people who could vote were those who owned property. With such opposing and contrary values, how else would the Islands be viewed by visitors from the West?

The most important point of today, however is the question, "how will we change this thinking and will the people of this state ever empower themselves to make political decisions that will offer our children control of their own destinies?

OBJECTIVES: To distinguish the Pros and Cons of economic growth in Hawaii and who actually made the decisions.

After reading, discussing, questioning, and investigating, the student will gain insight into what the different economic industries were and which are historically important in Hawaii, as well as the positive and negative influences they have had on the people.

Students will work together cooperatively, displaying Laulima, sharing and taking turns, being positive and helping each other, so that all information gathered will be applicable via reports and oral interpretations.

PROCEDURE: Motivational strategies-inquiry, reading with pictures, debates, and critiquing films.

Introduce the book "IHU NUI- Economic Man" Have students group up, choosing a leader, a recorder, a timer, and a quietmaster(4 students per group).

Require students when finished reading to answer the following questions: What were the major industries in Hawaii that contributed the most economically and during what period? What were the good and bad things about each industry? Who actually created each industry? What were some of the by-products of each industry? (For instance, Tattoo shops flourished along with the whaling industry as well as what other businesses?) Go home and ask parents and grandparents about each industry and list the pros and cons(Oral history strategy).

What Industry do we have today and what are some of its good and bad effects in Hawaii? Groups will discuss and record all data and then the class will list the data on blackboard by groups. Next, show a Hawaii Visitors Bureau advertisement film. Then divide the class into supporters of the "Tourist Industry" and non-supporters. Create a debate asking participants to support their views with data. Switch sides and allow another debate. List on the blackboard the issues presented. Ask again who is making the critical decisions regarding this industry. Where does most of the money go- does it stay in Hawaii or leave the

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State?

Present a handout of a copy of Thurston's pamphlet-statement extolling the virtues of Hawaii picturing it as a dependent society whose basic values and institutions were conditioned by the Metropole,(page 65, chapter 5). Do not tell them who wrote this and also leave out the name "Hawaii" wherever it appears in the statement. Once they have finished reading ask them what they think would happen to this country or did happen to this country. After a discussion, reveal that this was Thurston's statement of Hawaii supporting annexation. Then ask for a report on the Economic Industries of Hawaii from Western influence, the pros and cons of each industry and their own opinion of the tourist industry today. Ask them also for any alternative industry that they can think of for the future. How did all these industries affect the Hawaiian people? Did it help them or not? Finally grade each group member using an evaluation form which is to be filled out by each student. Each student will receive an evaluation grade based on their peers opinion as to how much he or she worked and contributed to the group.

Other things possible would be to have students draw posters of the Industries or to write poems regarding the good or negative problems of the Industry. Even a short skit might be fun.

Group Evaluation of Individuals

Instructions: There are 5 categories in which you are to judge your peers' participation in your project. In each category, you are to give points from 0-4. (e.g.. If the person did nothing, give a 0 , if only a little give a 1, etc.) After you are done, tally the total for each individual. Try to be as honest as possible. Don't be afraid to give the most honest grade you think that person deserves as far as "what the individual successful.

NAME:

Participation

Took an active and responsible role in helping group with all work and aggressive in doing his/her share(meaning not only talked.)

Cooperation

Worked well with the group, encouraged and displayed concern for the group rather than oneself. Was willing to compromise and was unselfish.

Responsibilities

Accomplished the task agreed upon by the group or individual and was aggressive about doing the best job possible for group.

Contributions

Contributed ideas, materials etc. for the group's benefit. Also encouraged others to help and contribute. Shared thoughts in a fair way letting everyone help. Gave direction to the work.

Positive comments

Did person support groupwith positive comments and praise instead of "putting everybody's idea down but their own.

Total:

REFERENCES:

Hawaii, Under the Influence. New York: Monthly Review Press, 1983.

American Spirit. Chicago Illinois: Follett Publishing Co., 1982.

Hawaii, Our Island State. Honolulu : The Bess Press Inc., 1979.

Ihu Nui, Economic Man. Honolulu Hawaii Technical Assistance Dept., 1978.

WRITTEN BY: Hubert Minn

Unit: Economic History Time: 3-4 weeks
Topic: The Sugar Industry

INTRODUCTION:

This study can be used within the study of the economic history of the islands after the students have been introduced to the basic economic concepts of scarcity, cost, and the productive resources of land, labor and capital. They may have already studied the preceding major industries of the Hawaiian Kingdom.

MATERIALS:

1) Overhead projection or map of the world with the countries of origin of the sugar plantation workers erased and replaced with a circle.
2) Handout on research requirements
3) Index notecards, construction paper, etc.
4) Reference materials in the libraries and classroom

OBJECTIVES:

Students will be able to:

1) Describe the living and working conditions of the early plantation workers.
2) Develop an appreciation of the lives of the early immigrants.
3) Review previous geographic studies of the world.
4) Learn to work in groups and divide their labor.

PROCEDURE:

1) Introduction:

Show the picture of the world. Have the class name the missing locations. Write in the names. Pose the question: What do all of these nations or locations have in common in their contribution to Hawai'i's history? Accept different answers with the idea of focusing in on the fact that people from these locations came to Hawai'i as contract laborers for the sugar industry.

Find out: How many of you have ever lived in a plantation house or know someone who lives in a plantation house? What was living in a plantation village like? Over the next several weeks, you will be researching what plantation life was like for a particular group of immigrant sugar workers.

2) Break into groups of their choice, keeping the group to about 4-5. Pass out handout on points of research and requirements. Besides a

cooperatively produced paper and model of a house, the group must come up with a creative way to present the information. Choices can include:

a) a play
b) slide presentation
c) game show
d) a newspaper

3) Sometime during the research and preparation periods, speakers could be brought in, a video shown, an excursion to a plantation village site made.

4) Have the groups give their presentations.

5) Process the assignment.

a) Did the immigrants live together in mixed communities? Why not?

b) Who had the manager, supervisor, field, and mill jobs?

c) Was the pay the same during the same time period for all workers? Make a comparison chart. What are your feelings about this?

d) What were the homes like? Would you have wanted to live in one of the homes?

e) What would your typical day be like?

f) Did members of the group listen to one another, divide the work, help each other?

g) Have students reflect on the experience in discussion and writing as the research is being done as well as at the end.

EVALUATION:

Use the group research, reflective writings, and presentations.

FURTHER EXPLORATIONS:

1) Examine the contributions of the various ethnic groups in the way of customs, dress, FOOD, etc. Have ethnic group presentations.

2) Examine the contributions and lives of "important" people from the various ethnic groups.

3) For our second year of core teaming at W.I.S. , we talked about possible interdisciplinary study. The plantation experience could be the focus. Hilo Intermediate team did an interdisplinary unit on the different ethnic groups, I think (We need to articulate more, as I'm not sure what exactly was the focus.).

a) language arts - Write a journal from the first person point of view. Take the role of a member of the ethnic group being studied.

b) mathematics - Study proportion, reading and making a house plan, and make the model of a house. Examine charts and statistics on the number of laborers and sugar production.

c) science - Study the plants and animals brought in that were important to the lives of that ethnic group.

4) Follow through with a study of the organized labor movement in Hawai'i.

5) Conduct an oral history study with those "living treasures" in the community, who have first-hand knowledge of the plantation.

REFERENCES:

Balmori, Joaquin. Report on the Investigation Made by the Hon. Joaquin Balmori, Delegate from Pangasinan. (Manila: February, 1912).
Excellent source detailing living and working conditions.

Beechert, Edward D. Working in Hawaii A Labor History. (Honolulu: University of Hawaii Press, 1985).

Campbell, Susan M. Sugar in Hawaii, A Guide to Historical Resources. (Honolulu: The Humanities Program of the State Foundation on Culture & the Arts in cooperation with The Hawaiian Historical Society, 1986).
Excellent source of a variety of resources.

Daws, Gavan. Shoal of Time. (Honolulu: University Press of Hawaii, 1968).

Takaki, Ronald. Pau Hana Plantation Life and Labor in Hawaii. (Honolulu: University of Hawaii Press, 1983).

Zalburg, Sanford. A Spark is Struck! Jack Hall & the ILWU in Hawaii. (Honolulu: The University Press of Hawaii, 1979).

LIVING AND WORKING CONDITIONS OF THE ________________ ON THE SUGAR PLANTATIONS IN __________

1. What is the total number of laborers? Find the breakdown of males and females.

2. Describe the houses. What were the dimensions? How many rooms are there? What else was provided by the plantation? e.g. water How many were expected to live there? The group is to make a model of the typical house and immediate surroundings. What special additions can be shown to distinguish that house from others? e.g. bath house for Japanese, chicken coops for Filipinos

3. What were the working hours?

4. What kinds of jobs were available? What was the pay?

5. What was the average cost of living?

6. What stores were available to the workers?

7. What schools were available for their children?

8. What medical services were provided?

9. What religious services were available?

10. What are other significant information?

As a group, prepare a paper, including your bibliography; a scale model of your house and surroundings; and a presentation to the class to share your findings.

WRITTEN BY: Lily Kuroyama

Unit: Workers and Labor Unions
Topic: The Hilo Massacre

INTRODUCTION:

Purpose: The purpose of this lesson is to make students aware of the working conditions, the quality of life of the common laborer, and the organization of labor unions in Hawaii in the early 19th century.

OBJECTIVES:

1) Students will be introduced to the formation of unions in Hawaii and also the United States.
2) Students will develop an understanding of the working conditions of Longshoremen in Hawaii during the 1930s.
3) Students will identify some of the important people involved with the Hilo Massacre.
4) The students will draw conclusions about the formation of unions along ethnic/racial lines.

PROCEDURE:

1) Have students read the assignment on the Hilo Massacre in A Spark is Struck (pages 32-40), and Working in Hawaii (pages 254-268).
2) Students will answer questions on the worksheet during their reading assignment and while viewing the video.
3) Show the video: "Brothers Under the Skin."
4) Discuss video and go over answers on the worksheet.
5) Have the students write a short essay on the Hilo Massacre. They may select from one of these topics:
   a. Explain why the demonstration became a violent one. Give examples. Could it have been avoided?
   b. Describe the working conditions of the longshoremen; why do you suppose they went on strike?
   c. Compare and contrast the differences and similarities of Harry Kamoku with those of Charles Warren. What kind of effect did they have on the Hilo Massacre?
   d. What were some of the issues involved in the formation of labor unions in Hawaii? Was everyone in agreement on these issues? Explain.

REFERENCES:

1) Beechert, Edward. Working in Hawaii. University of Hawaii Press, 1985.
2) Zalburg, Sanford. A Spark is Struck. The University Press of Hawaii, 1979.
3) Video: "Brothers Under the Skin." Tremaine Tamayose.

WRITTEN BY: Doreen Dudoit

HILO MASSACRE WORKSHEET

Identify the following terms and people:

Jack Hall
Harry Kamoku
Peter Pakele
Charles Warren
Joseph Poindexter
Henry Martin
Koichi Uratani
Paternalism
ILWU
AFL
IBU
Martin Pence
Bert Nakano
Jack Kawano
Edward Berman
Waialeale
Inter-Island Steamship Co.
Scabs
ao
NLRB
IAH

Short Answers:

1. How long was the Strike? When did it begin and end?
2. What were the working conditions of the Hilo longshoremen in the 1930s?
3. When did the Hilo Massacre occur?
4. What role did the women play in terms of the strike and the organization of the union?
5. How many people were hurt during the Hilo Massacre? What kinds of injuries did they receive?
6. List some of the reasons given in the investigation that caused the demonstration to become violent.
7. Who was involved in the investigation? Did that have any influence on its outcome?
8. What did the Grand Jury report say?
9. What did the unions gain after the strike?
10. Why did Jack Kawano and Edward Berman have a falling out?

Unit: Labor Confrontation
Topic: "Bloody Monday in Hilo"

The terms "Bloody Monday" or "The Hilo Massacre" have little meaning to the students in the Hilo public high schools today. Some of my students are from Keaukaha, one of the two Hawaiian Homes Commission land areas in Hilo. The principal people involved in the "Hilo Massacre" lived in Keaukaha, and much of the family members, relatives and friends that represented both sides of the conflict still live there today. The students from Keaukaha seem to be unaware of what happened on the town's docks on Monday, August 1, 1938. Our pupils do not seem to know or remember what the issues of that confrontation were. It just seems to be part of past history. Perhaps, the survivors of that conflict would like to just forget the whole matter. I suspect that some people have never told their children about that painful incident in our town's history or have left the retelling of the story to others. Whatever the reasons, "Bloody Monday" remains relatively unknown, and untold like a tale of the deep, dark past.

. Tremaine Tamayose's video, "Brothers Under the Skin," displayed the events that lead to the dock strike and conflict, and the 'important part it played in the labor movement in Hawai'i. The controversy involved more Hawaiians than any other ethnic group of workers on the docks, and it was a confrontation that pitted father against son, brother against brother, and cousin against cousin.

I need to place this lesson in proper context. This semester course has a format of four units, and the following is the arrangement of this study.

1. Unit I - An Introductory Unit encompassing the basic facts about the state, the Big Island and about the public officials.
2. Unit II - Review of the history of ancient Hawai'i and the Hawaiian monarchy.
3. Unit III - The Plantation Experience and the Rise of the Big Five and Labor Unions.
4. Unit IV - Modern Era of Politics, Statehood, and Foreign Investments in Hawai'i.

"The Hilo Massacre" as it was known in labor circles may now be a part of history, but it is an important story of our town and people. It needs to be told and remembered so that hopefully the conflict will not be repeated again.

My lesson plan would begin in the second half of Unit III following the study of the Big Five; the reasons for the necessity of labor unions and their steady rise to power.

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MATERIALS:

1. Pen, pencil and plenty of paper on which to write
2. Blackboard and chalk
3. A television set to show video
4. Video: "Brothers Under the Skin" - Tremaine Tamayose
5. Willingness of students to participate in a class project.

OBJECTIVES:

1. To involve students in a group activity
2. To have students choose one particular person from a posted list of topics or choose an item on that list to investigate.
3. To have students develop a small newspaper within two weeks as a class project.
4. To have the students choose a general editor, a managing editor, news editor, city editor, sports editor, art or graphic arts editor, and a business manager.
5. To have students develop their special skills in research, writing, drawing, organizing people and materials, and publishing a class newspaper within two weeks.

PROCEDURE:

The class session before this lesson, the students and the teacher have already spent a class period visiting the plant of the Hawaii Tribune Herald where they have been exposed to the publishing of a newspaper daily. On the blackboard, they find the following list of names and newspaper positions.

People: Harry Kamoku, Bert Nakano, Isaac "Chicken" Kamoku, Koichi "Kai" Uratani, Sheriff Henry K. Martin, Deputy Sheriff Peter N. Pakele, Police Lieutenant Charles Warren, Gordon Scruton, Martin Pence, Two Company officials.

Newspaper Positions:

General Editor: responsible for organizing the work schedule and the publication of only one edition of the class project newspaper.

News Editor: responsible for assigning the writing of the story of the event, "Bloody Monday" to four people; one article from the company's point of view, another from the strikers' point of view, third article from the police's point of view, fourth article from the Chamber of Commerce's point of view.

City Editor: responsible for assigning eleven students as reporters to write biographical sketches of the people already named and listed on a sign-up list. (Same list of names written on the blackboard)

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Sports Editor: responsible for writing about the athletic activities and/or sports popular in the community during the summer of 1938.

Graphic Arts Editor: responsible for the drawings, photos and/or maps of the event and popular during that time period.

Managing Editor: responsible for the make-up of that single newspaper publication.

Business Manager: responsible for finding out and including some advertisements in the one and only publication of that time period.

First, the class will select, choose, volunteer, or elect the seven newspaper positions listed on the blackboard.Then the students will sign up for one of the eleven names listed on the blackboard and on the sign-up list being passed around. This activity may take from 10 to 20 minutes at the most. If all the names have not been taken by the end of that time period, it will be the responsibility of the City Editor to appoint a person to fulfill that job. These eleven students will have the responsibility of writing short biographical sketches of each person to whom they are assigned or to the one for whom they signed up. They can use various sources for their biographical writings: books from the high school, state, and university libraries, newspaper files of the Hawaii Tribune Herald and from oral interviews of family, relatives and/or friends.

The unassigned students will help the Managing Editor in the make-up of the publication and/or will help and assist one of the other five editors or the Business Manager. No more than two helpers per position or they can help one other reporter in his or her research.

The teacher will announce to the students that a video named "Brothers Under the Skin" will be viewed by the class to help them in their assignments. They will be told that some of the footage was actually taken of the event in progress, but for the most part the video is primarily a dramatic reconstruction of the events that took place before, during, and after the event. The teacher will stress three things: this was an actual event that occurred on August 1, 1938 on Hilo's docks primarily between the striking longshoremen and the Hilo Police Department, that this confrontation was primarily between two Hawaiian groups (police and dock workers), and that this was the kind of conflict that plagued labor's early attempts at unionization on all the islands by management's political and physical power structure. Depending on each student's assignment, the instructor will remind the pupil to place him/herself in that person's position and note his/her reaction to the events in the video. Also the students are to note their responses to the whole dramatic production and take brief notes of that period of time: the customs, dress, habits, and attitudes of the different characters that are portrayed.

If there is some time remaining after the film, the class can spend time discussing the video and the assignments. Otherwise, the class will spend the beginning of the next session doing this. Then students will check with the teacher as to sources to gain information about their particular assignments.

This would be the end of this one class lesson plan. All of the objectives would be accomplished for this one class session. The success of the class project would be the publication of the one issue on the "Hilo Massacre."

WRITTEN BY: Hawea B. Waia'u

Unit: World War II
Topic: Site Visits

Time: 1 day
Grade level: 11

INTRODUCTION:

This excursion to the U.S. Army Museum at Ft. DeRussey and to the Judiciary Museum would take place after extensive instruction on the topic of Hawaii's roles and contributions to World War Two. Students will get background on topics including the 100th Battalion, the 442nd, martial law, etc., through teacher generated lectures, D.O.E. approved text, outside readings, and videos.

OBJECTIVES:

Students will be able to:
1. Develop a better understanding of Hawaii's role in World War Two.
2. Appreciate the role and contributions of Americans of Japanese Ancestry and other Hawaii residents in World War Two.
3. Analyze the conditions of life in Hawaii during World War Two.
4. Improve essay writing skills.

PROCEDURE:

1. One day excursion to the U.S. Army Museum at Ft. DeRussey and the limited exhibit on Martial Law at the Judiciary Museum.
2. Students will be able to answer, in essay form, the following questions:
A. How did World War Two change Hawaii?
B. In what ways were the 100th and 442nd unique units?
C. Identify the following people: Sadao Munemori, Masayuki "Sparky" Matsunaga, and Daniel Inouye.
D. What was the impact of martial law on the daily lives of Hawaii's citizen?
E. Why was martial law enacted in Hawaii?

REFERENCES:

100th Infantry Battalion Publication Committee. Remembrances. (Honolulu, 1992).

Brown, DeSoto. Hawaii Goes to War. (Honolulu: Limited Editions, 1989).

Barker, A.J. Pearl Harbor. (United States of America: Ballantine Books, 1969).

Cohen, Stan. East Wind Rain. (Montana: Pictorial Histories Publishing Company, 1981).

Daws, Gavan. Shoal of Time. Honolulu: University of Hawaii Press, 1968).

Kuykendall, Ralph S. and Day, A. Grove. Hawaii, A History. (New Jersey; Prentice-Hall,Inc. 1948, 1961, 1976).

WRITTEN BY: Kiristen Stromgren

Unit: Pearl Harbor
Topic: Never to Forget

INTRODUCTION:

Many people in Hawaii will not forget the events that happened on the morning of December 7, 1941. What started out to be a peaceful Sunday morning ended to be a nightmare come to life. The silence of the morning was broken by the drone of foreign planes with the sign of the Rising Sun on their wings.

The group most affected by the attack were the Japanese. Because of the series of events that occurred, persons of Japanese ancestry came under heavy scrutiny. Many lost their jobs, many were sent off to internment camps either here in Hawaii or on the mainland. If there were Japanese working for the government, he or she was quickly interrogated. Some were released, others were forced to wear special tags that told others of their ethnic background.

Within a few months after the Pearl Harbor attack, a group of men from Hawaii (mass majority of which were Japanese) formed the 100th Infantry Battalion. After being sworn in and trained, this group was sent to Europe to form the 442nd Regimental Combat Team. By the end of the war the 100th/442nd was known as the most decorated unit of World War II.

In this lesson, the student is to discover the uniqueness of this group of men, their families, their lives before and after the war, etc. Were there other units that had the same ethnic background formed during the war? What was their function? Were there any persons in the 100th/442nd that later became famous? How did those others (who couldn't be a part of the fighting force) participate in the war effort? Find out if there are any family members who can remember what life was like during WWII.

PROCEDURE:

MAP EXPLORATION: Use an oversized map of the Pearl Harbor area and its surrounding districts (i.e. Aiea, Kalihi, Moiliili, etc.) Have students study the map without having the names labeled on the map; then have them try to find certain points on the map.

"BEFORE/AFTER": Divide a piece of paper in half, vertically. On the left side of the paper, write at the top "BEFORE"; on the right side of the paper write "WWII" at the top. List in the left column all jobs, occupations held by those of Japanese ancestry before the start of WWII. List in the right column all jobs, occupations open or available to those of Japanese ancestry. Discuss with the class reasons for/against having such persons in the particular job during that specific time period.

VIEW: film, "One Puka Puka"
film, "Tora!Tora!Tora!"
film, "Black Out Baby"

EXCURSIONS: Pearl Harbor Arizona Memorial
U.S. Army Museum

REFERENCES:

Chang, Thelma. "I Can Never Forget," Men of the 100th/442nd (Honolulu, Sigi Productions, Inc., 1991)

Daws, Gavan. Shoal of Time (Honolulu, University of Hawaii Press, 1968)

Fuchs, Lawrence. Hawaii Pono (Hartcourt, Brave and World, 1961)

Murayama, Milton. All I Asking For Is My Body (Honolulu, University of Hawaii Press,
1988)

WRITTEN BY: Cynthia Kupau

Unit: WWII & The Japanese-American Community
Topic: Oral Histories

INTRODUCTION:

The impact of the attack on Pearl Harbor affected the Japanese American community profoundly. Living in Hawaii, students can see many reminders of this event -- the Arizona Memorial, exhibits at various museums, members of the famous 442nd Regiment and 100th Battalion, and the people of Hawaii who lived during that time. Making up over one-third of the State's population at the time of the bombing, Japanese Americans in Hawaii became a focal point nationally and internationally. The Japanese American community of that day are remembered today for everything from the mythical threat they posed to national security to the heroism of the 442nd Regiment and 100th Battalion. In addition to permanent memoirs encased in museums around the Islands, the recent 50th anniversary of the Pearl Harbor attack became a media event that dominated local newspapers and television programs during the month of December -- heightening interest and knowledge within the local community about this historical event.

What students of Hawaii may be less aware of is the impact of WWII on the local Japanese American mainland counterpart. That over 120,000 mainland Japanese Americans (1/3 of which were U.S. citizens by right of birth) were illegally interned upon the declaration of Executive Order 9066, is a black mark in American history no one should be remiss in knowing about. I was educated on the mainland, and I had to wait until I took my first ethnic studies course to learn of this tragedy. We cannot allow history books to continue this negligent presentation of history. Therefore, the lesson proposed here attempts to embellish what students know about WWII and the effects the Pearl Harbor bombing had on the Japanese community in Hawaii with what occurred within the Japanese American community on the mainland.

The novel, No-No Boy, written by John Okada, is a classic literary work, depicting the aftermath of Japanese internment on the mainland. This novel is well suited to an adolescent audience. Its main character, Ichiro, searches for his identity when he returns to a disconnected Japanese American community after the war is over. He is caught between two worlds that reflect generational separation; betraying his parents by joining the U.S. Army (hence his title "No-No Boy"), and betraying the nisei generation by refusing to participate in the war. The novel focuses on the world he walks into after internment and the choice he must consequently live with.

It is important to point out to students that this novel was rejected by the Japanese American community when it came out in the early 1950's. This fact is reflective of the shame, pain, and general disorientation experienced by post-WWII Japanese America. It wasn't until its second printing almost 30 years later that it became a number one seller among Japanese Americans. In fact, it is an unusual instance that a Japanese American family in Seattle (the setting for the novel) does not have a copy on its bookshelf. Unfortunately, Okada was never alive to enjoy the acceptance of his novel. Therefore, I encourage the use of No-No Boy for its accuracy in exploring social and historical elements of WWII from a mainland, yet Japanese American, perspective.

COURSE: Junior English, American Literature

GOAL: By learning how to conduct interviews, students will learn how to obtain data first hand on a subject they are researching. They will come to see the value inherent in conducting primary research investigation -- they get to become a part of the research process. Students will also be able to gain knowledge about a very prominent time in history - WWII and its impact on Japanese Americans in Hawaii, while appreciating the wealth of information locked away in the older generation of our society.

MATERIALS: No-No Boy, The Japanese in Hawaii: A Century of Struggle (Roland Kotani, 1985: pp. 73-110), The Hawaii Herald (Saluting the 100th Infantry Battalion, June 19, 1992), misc. handouts (attached).

OBJECTIVES:

* Given instructions and a demonstration on how to conduct an interview, students will compose at least 10 questions they want to ask in their own interview.

* Given the opportunity to go out into the community to interview somebody who remembers WWII, students will be able to record stories first hand about events that occurred during this time, and then report them back to the class.

* Whether students choose someone within the Japanese American community or someone not of Japanese ancestry to interview, they will gain insight into that time period while learning a variety of perspectives that reflect those they interviewed.

* After conducting the interview, students will be able to draw comparisons between the impact on the Japanese American communities both in Hawaii and on the mainland during WWII

* Students will use their reading of the novel No-No Boy, by John Okada, to help them write a comparison paper on the Hawaiian and ML experiences of WWII.

* Having the chance to conduct this interview will open students to the limitless possibilities for obtaining data through primary research.

* Students will come to better understand the concept of discourse.

* By interviewing somebody who recalls the events after Pearl Harbor, students will come to better appreciate the value of our elderly community.

* Students will become better communicators.

RELATIONSHIP TO UNIT:

This exercise is executed after students have read the novel No-No Boy, written by John Okada, which explores the impact of WWII on mainland Japanese America. Having been provided with the history behind the events that occurred beginning December 7, 1941 (as related to No-No Boy), students should know how the ML experience compared to that of the Japanese in Hawaii. By letting students go out into the community to find this out themselves, they can understand this time in history better than any lecture could.

PROCEDURE:

ACTIVITY 1: THE INTERVIEW

Step 1:

Introduce students to the interview process by asking general questions about what usefulness comes from conducting interviews.

Step 2:

Introduce a videotape with 3 different clips of interviews where both the interviewer and the interviewee are recognizable to students (i.e., consider a Barbara Walters interview with Michael Jordon, an Arsenio Hall interview with Magic Johnson, and a Howard Discheski interview with Konishki). After showing this video, have students break into groups to discuss 1)what sorts of questions were asked in each interview and 2) how the three interviews were different from each other. (This will help to explain the concept, DISCOURSE.)

Step 3:

While making the connection to the Japanese American experience on the mainland as described in the novel No-No Boy, discuss the interview assignment. Explain to students that the main purpose of this assignment is to understand as much as possible what Hawaii was like after the bombing of Pearl Harbor. Try to focus in on what the interviewee recalls of the conditions of the Japanese American community. Remind students that this interview is especially important, because these stories will disappear as this older generation dies off.

Inform students that they must consider the following before they conduct the interview:

-- Identify those who are appropriate to interview for this project
-- Identify the sensitivity of the issue being addressed in the interview
-- Tailor questions so they will not offend the interviewee in any way
-- Formulate questions that will generate responses beyond "yes"and "no"
-- Questions need to be grammatically correct
-- Allow the interviewee to speak -- do not cut him or her off
-- If interviewee does not answer your question, listen for other important information that he or she may be communicating
-- Be aware of body language

Step 4:

Conduct a live interview in class. Choose one student to interview and have students jot down their observations as the interview is in process. Design your interview around an event that all students in class know about.

EXAMPLE: Consider having somebody, "the intruder," come into the class and create a disruptive scene. Try to let the staged event be confrontational, but it should not last longer than 3-4 minutes. After the"intruder" leaves select one person from the class (audience) to be the interviewee. Ask a series of questions that show how to probe for answers beyond "yes" and "no." (SEE SAMPLE QUESTIONS ATTACHED) After interview, open for class discussion on different strategies used in asking the questions and soliciting answers. Discuss body language.

Step 5:

Have students decide who they are going to interview. Have them write a list of at least 10 questions. Have students work in pairs to share their interview questions -- they should be checking each other's interview questions for dead end questions, questions that are not clear, or questions that are insensitive or offensive

Step 6:

Assign the interview project. Remind them to take very careful notes, to ask the subject if they may be taped (so a lasting record of the interview is available), and to inform the subject what the interview is for.

FOLLOW UP ACTIVITIES:

-- Have students take their interviews and write an article for either a local newspaper or magazine. They need to report as accurately as possible what was discussed in the interview (WHO, WHAT, WHERE, WHEN, HOW, WHY). Explain to students that this is how PRIMARY RESEARCH data becomes SECONDARY RESEARCH data. Also inform students that the audience for this is general (informed and uninformed) and that the purpose is to preserve history.

-- Have students write a paper comparing their understanding of how Japanese Americans were treated on the mainland and in Hawaii. Have them tie in the novel No-No Boy to support their points of comparison.

-- Show some of the clips from local news stories done in commemoration of the 50th anniversary of the bombing of Pearl Harbor.

-- Take students on a tour of the Arizona Memorial and the "Hawaii Under Martial Law: 1941-1944" exhibit at the Judiciary History Center.

-- Have students re-enact one of the U.S. Supreme Court test cases challenging the legality of Japanese American internment (i.e., Hirabayashi. Koramatsu, Yasui)

WRITTEN BY: Pamela J. Oakes

INTERVIEW QUESTIONS FOR IN-CLASS DEMONSTRATION

1) What was the person who entered the room wearing?
(SIMPLE QUESTIONS OF RECALL)

2) What was the first thing this person said?

3) What was the teacher's response?

4) What do you recall of the rest of the conversation?
(PLACE FOR ELABORATION)

5) What do you remember the intruder saying that caused the greatest tension during this confrontation?

6) How did the interruption/confrontation make you feel?

7) Did you notice how your classmates were reacting to this interruption? (NOTICE, YES OR NO QUESTION)

8) Describe some of the reactions of your classmates
(ASKING FOR ELABORATION)

9) What was said just before the intruder left?

10) How did the teacher re-gain her/his composure and address the class after the intruder left?

10) Why do you think this happened? (ASK TO MAKE SPECULATION)

11) How do you think the class would have responded to this scene if they were forewarned of the intrusion? (ASK TO MAKE SPECULATION)

EVALUATION OF INTERVIEW PROJECT

NAME ______________________________ DATE: ________

INTERVIEWEE ______________________________

	YES	NO
PRE-INTERVIEW ACTIVITIES:		
Were interview questions prepared for mock interview?		
Did student-assisted editing of original questions?		
THE INTERVIEW:		
Conducted the actual interview?		
Interview questions and answers are attached?		
Interview questions followed the guidelines demonstrated in class? (i.e: were framed for sensitivity of topic, went beyond "yes"/"no" answers, allowed the interviewee to elaborate, etc.)		
REPORTING THE DATA:		
Article reflects the data collected from the interview?		
Paper provides comparisons, of Hawaii and ML experiences, and includes the circumstances in No-No Boy?		
Project turned in on time?		

Total Points: ________________

(points possible)

THE INTERVIEW PROJECT

You have been reading about the effects of the Japanese American internment experience in the book No-No Boy. The internment occurred 50 years ago, and many of the lives of those characters within the novel are actual stories of those who are older members of the Japanese American community on the mainland today. Wouldn't it be fascinating to hear those stories of the bombing of Pearl Harbor and the events that followed from the people who lived right here in Hawaii during that time?

You will have the opportunity to set up and conduct an interview with somebody who lived during this period. Your interviewee (person being interviewed) should be somebody who remembers fairly well the events that occurred during that time. Your choice may include somebody within the Japanese American community or someone outside that community. Both interviews will be very telling, and from different points of view.

Here are the criteria for a successful project:

1) **Select someone to interview who lived during and remembers the bombing of Pearl Harbor (most of these individuals will be 60 yrs. and older)**

2) **Generate questions you think are appropriate to ask for such an interview**

3) **Work with a partner to conduct a practice interview and then help him/her to edit his/her questions so they will be more effective**

4) **Conduct the interview**

5) **Analyze the data (or questions and answers) from the interview**

6) **Write a newspaper or magazine article for a local publication that reports everything you learned from your interview**

7) **Write one final piece that reflects a comparison of the Hawaii and ML experiences of the events prompted by the bombing of Pearl Harbor. Use your understanding of the novel No-No Boy, to execute your comparative discussion.**

This should be a very exciting project -- interesting for you and hopefully your interviewee as well. This is a great opportunity to visit and listen to the ideas of individuals whom you may seldom be around -- the elderly community. Remember, your interest in their lives is flattering to them and can be educational for you. Have fun with this!

Unit: Changes in Hawaiian Society
Topic: Post -World War Two

PART I: INTRODUCTION

The post-World War II period up to statehood was a critical time in the history of Hawai'i. In my Hawaiian History course, which focuses on the history of the Hawaiian people, it is somewhat of an awkward period because few Hawaiians played major roles as at other times. However, since it is too important to be ignored, I switch my focus to the *nisei* , particularly the veterans of the 100th Infantry Battalion and the 442nd Regimental Combat Team.

In this context, the highlight of the past week was the opportunity to meet and learn from Ben "Harry" Tamashiro. Especially valuable were his personal recollections, which brought the experiences of the *nisei* veterans to a more personal and meaningful level. I gained a deeper understanding of their hardships and appreciate all the more their remarkable accomplishments.

The following lesson plan is intended to illustrate their part in the changes in Hawaiian society following World War II.

PART II: MATERIALS

1. Worksheet "IRRESISTIBLE FORCES AND IMMOVABLE OBJECTS" [Use "References."]
2. Hawaiian History resource materials (students are expected to apply initiative in securing appropriate materials from the various institutions available to them)

PART III: OBJECTIVES

PURPOSE: To provide an opportunity for students to understand the post-World War II changes in Hawaiian Society and the roles of people and/or groups that were involved in those changes.

1. The student will recognize individuals who played major roles in the post-World War II changes and understand what impact each had.
2. The student will recognize groups who played major roles in the post-World War II changes and understand what impact each had.

TIME: 10 minutes for in-class guided exercise; 3-day period for homework.

PART IV: PROCEDURES

1. Stimulus: Call out some of the names on the worksheet to solicit immediate and superficial recognition of the persons. After about five names inform the students that they and others played major roles in the years following WWII. Pass out the worksheets.

2. Go over the directions and insure that students know what is expected.

3. Directed guidance: Have the class select one name to be done as an example. Burns, Inouye, Kaiser, Matsunaga, and Takabuki will be the most recognizable names so chances are one of these five will be selected. Walk the class through the worksheet for one of these persons, e.g., Inouye. Rely on student input, filling in and correcting only as needed.

EXAMPLE: **DANIEL INOUYE**

Ethnicity: Japanese (*nisei*)
Political Party: Democrat
Occupation/position: Politician
Role in changes: strong supporter of Democratic party after WWII; recruited other veterans; in 1959 elected as first Representative to Congress

4. Instruct students to turn in the worksheets for checking or evaluation before starting their report. When the worksheets are done, review them in class for the benefit of students who did deficient work.

5. Optional follow-up: Assign students to write a one-page report about the social-economic-political changes that occurred in the islands between 1946 and 1959. They must include five persons they researched for the worksheet and integrate the information about those persons in a coherent and cohesive composition.

PART V: REFERENCES

Beechert, Edward D. Working in Hawaii: A Labor History. Honolulu: University of Hawaii Press, 1985.

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WRITTEN BY: R. Kawika Makanani

HAWAIIAN HISTORY WORKSHEET

"IRRESISTIBLE FORCES AND IMMOVABLE OBJECTS"

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Beechert, Edward D. Working in Hawaii: A Labor History. Honolulu: University of Hawaii Press, 1985.

Chang, Thelma. "I Can Never Forget." Men of the 100th/442nd. Honolulu: Sigi Productions, 1991.

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Zalberg, Sanford. A Spark Is Struck! Jack Hall & the ILWU in Hawaii. Honolulu: University Press of Hawaii, 1979.

*You are encouraged to utilize other resource materials.

Unit: The Hawaiian People
Topic: Sovereignty

INTRODUCTION:

Sam Puhipau said it so well when he visited our class last week: "When you say you are Hawaiian on the Mainland, they greet you as if you were a celebrity; but in Hawaii, if you say you are a Hawaiian, you are looked down upon as lazy, unemployed and without goals." Demoralized or a century, the Hawaiian community has begun to awaken and take pride in its culture, through its dance, language, arts and spirituality. Part of this awakening also brings with it an "anger" that the U.S. government "stole their lands" and illegally possessed their islands when they collaborated with the Provisional Government in overthrowing Lili'uokalani. The Hawaiian community is now in the process of addressing this "wrong" in the form of "sovereignty." Hui Na'auao is made up of fifty (50) Hawaiian organizations whose aim is to enlighten, educate and unite the different agendas of the differing groups regarding "the loss of our nationhood and...to achieve self-determination and self-governance."

In discussing this issue with our classmates, made up of ethnic Hawaiians and non-Hawaiians, you will also find vast opinions regarding sovereignty. There are some who are looking at it spiritually; they want an apology from the United States that they illegally possessed Hawaii. There are those who want an apology and some financial redress, such as land and/or money. Then, there are those who want to secede from the federal government. When posed the question, "Who is a Hawaiian"? there were also differences of opinion. Some said you had to have one-half; others even allowed a minute amount--so long as you could prove you had Hawaiian blood.

At this point in time, we feel sovereignty is a tool for a discussion on the wrongs imposed by the United States government s ewe commemorate the 100th anniversary of the overthrow of the Queen. Lessons prior will deal with Lili'uokalani's life, circumstances and events which led to the overthrow and the admission of Hawaii as a territory. The following lessons are designed for 7th graders to understand and empathize with the hurt and anger of the Hawaiian community as they deal with sovereignty.

MATERIALS:
1. Hui Na'auao handouts on Definition, Elements of Sovereignty. (Organization also provides speakers and explanation of goals. Phone: 595-6647)
2. Hui Na'auao. 27minute video. Contact Na Maka O Ka Aina.

BEST COPY AVAILABLE

OBJECTIVES:

1. Understand the different meanings of sovereignty and different goals of the Hawaiian community.
2. Understand the reasons for the hurt and anger. (Why do Hawaiians want sovereignty?)
3. Define sovereignty.
4. Explain different wants (agendas) of the various groups.
5. Role play their ideas and feelings (as Hawaiians and non-Hawaiians).

PROCEDURE:

1. Put the word "sovereignty" on the board.
2. Questions for Discussion:
   a. When have they heard it before; in connection with what?
   b. Do they remember when it was brought up under KAMEHAMEHA III, when Hawaii was placed under British rule for six months?
   c. Discuss how Kamehameha III believed the Queen of England would restore his rule and how it did come to pass.
   d. Discuss how Lili'uokalani believed that the U.S. presidents would restore her rule, and how it did not happen?
   e. When Hawaii became part of the United States it lost its sovereignty. With this in mind, how can we define the word?
3. Show a list of possible definitions of the word sovereignty, as prepared by Hui Na'auao. Go over each, explaining as needed.
4. See video by Hui Na'auao (27 min).
5. Discuss the different groups and their wants (goals).
6. At this point, break into groups. Discuss how you would present your group's wants to the public. (Teacher should provide students with samples of speeches, pamphlets, etc. by various Sovereignty groups.)
   a. Your group wants a written (public) apology by the United States government that it wrongfully invaded Hawaii in 1893 and wants the State and Federal governments to respect Hawaiian religion, culture and subsistence.
   b. Your group wants an apology (above) and the crown lands that the Provisional Government took and became ceded lands to the U.S.
   c. Your group wants an apology and monetary redress (determine amount or examples, such as Hawaiians being deferred from paying excise tax or property taxes on Hawaiian Home Lands).
   d. Your group wants to control the Hawaiian Home Lands.
   e. Your group wants to create a government of Hawaiian Affairs within the State Government.

f. Your group wants to secede from the federal government.

7. Have the groups speak up, as if in a public hearing.

8. Discuss with students how they would react to he different groups' idea if they were Hawaiians, non-Hawaiians.

9. CLOSURE: How should we resolve this conflict? How are conflicts resolved? Should Hawaiians be given self-determination? Should Hawaiians be given redress? How? In what form? What would constitute being a Hawaiian? Teacher may have students write an essay or position paper on Sovereignty. Gifted students may want to debate the issue in class.

REFERENCES:

1. ETV Series, "Dialogue" on Sovereignty.
2. Dixon-Stong, Sue. "Achieving Hawaiian Autonomy," MIDWEEK MAGAZINE, 7/29/92, p. A-4
3. McGregor, Davianna P. "Providing Redress For Ka Po'e Hawai'i/The Hawaiian People."

WRITTEN BY: Lei Masuda and Carolyn Chang

Unit: Hawaiian Sovereignty Level: 10-12
Topic: Darrell Lum's "Paint"

INTRODUCTION:

This lesson plan provides another opportunity to interface literature with the political/social history in which a chosen piece was written. I opened my American Literature course last year with local literature - specifically Darrell Lum's "Paint." My strategy of trying to link my students to literature that reflected them proved successful, indeed. Not only did students read the piece aloud in class, but they engaged in discussions about it, and without my prompting. They understood the story -- perhaps they had lived it, themselves. But bottom line, they were excited about literature. This year I plan to bring in "Paint" again, but with a completely new presentation.

One way I've learned to make literature meaningful to young minds, is to associate it with something that is a part of their world. In Nanakuli, a predominantly Native Hawaiian community, the issue of Hawaiian lands and Hawaiian sovereignty is certainly a concern to the students, because it is a concern to their families and community. In learning more about the issues related to Hawaiian sovereignty lately, I have rediscovered "Paint" from an angle that explores the themes of freedom and sovereignty.

In "Paint" we are introduced to "Coco," a character who redefines the boundaries of acceptable behavior. He brings the reader into his world, so that we come to understand his actions less as an act of rebellion and more of an expression of freedom -- or sovereignty. To some, Coco may initially be perceived as some punk kid who defaces property. But eventually, the reader realizes that Coco's paintings are works of art -- he is an artist. Coco's spray paint is as essential to his livelihood as was a piano to Mozart, or as the aina is to the survival and perpetuation of the Hawaiian people.

This story is richly reflective of the contemporary Hawaiian sovereignty issue. It starts out as an ordinary day -- Coco is doing what gives him purpose, until he notices one of his designs ruined by the phrase "WORLD WITHOUT IMPERIALISM. NO IMPERIALIST WARS." He is horrified at the message carelessly smattered over his "pickcha" by a young hippie lady activist. She has sabotaged his work. Coco shoots back:

> Look how you went jam up my pickcha. . . I jes went get my can spray and I went stand in front da Lady's words. I was feeling mean. Not good kine, jes mean. I went write "LADY -- HATE YOU," not nice with fat lettahs or sparkeles but jes anykine way. I nevah care. Was ugly, jes like her's one. (191)

Not only has the Lady made a mess of Coco's artwork, she has violated his freedom to use that wall as the canvas on which he expresses himself. What is ironic here, is that the words she writes on the wall speak about freedom. Coco and the Lady come from two different worlds, where she cannot appreciate the wall she unknowingly destroys, and where Coco doesn't know or perhaps care about the cause about which her red paint speaks. Their worlds collide, regardless of their common commitment to freedom. Coco's freedom allows him to please the people around him who enjoy his artwork as they pass the wall. The hippie lady also pushes for freedom for the good of the people. While both risk violating social norms to express their message, neither does so out of self-interest.

Another feature of sovereignty that should be explored in this story is Lum's use of pidgin. Why does the author use pidgin through out the story, (including the narration)? If using the theme of freedom or sovereignty to investigate this piece, the answer would be simple -- freedom of speech. Too often the people of Hawaii are warned that maintaining their pidgin dialect will only hurt them. Because we rely on language to survive globally, communication styles are inherently an essential part of the culture from which we come. Stripping an individual or group of his/her "native" voice, strips her or him of her/his identity. "Paint" validates the pidgin dialect. With the "should pidgin be allowed in the schools controversy" currently clouding our faculty meetings and district offices "Paint" reminds us of a very contemporary way in which the people of Hawaii are being deprived of sovereignty.

Discussions using the story "Paint" are limitless and wind up being a lot of fun. This is one suggested strategy in presenting the story with something relevant and current to students in this state.

COURSE: Junior English, American Literature

MATERIALS: "Paint" (Darrell Lum, The Best of the Bamboo Ridge, 1986: 186-194), literature produced from HUI NA'AUAO, Video presentation or in-person presentation given by HUI NA'AUAO, currently published editorials regarding the Hawaiian Sovereignty issue, "Providing Redress For Ka Po'e Hawai'i/ The Hawaiian People," by Davianna McGregor (in Restructuring for Peace with Freedom).

OBJECTIVES: Students will come to understand the concept of "sovereignty," while drawing associations between two seemingly distant examples that are characterized by sovereignty. Students will be able to generalize this concept to aspects of their own lives, including the dialect they speak -- pidgin. Students will also come to identify pidgin as a valid and important piece of their culture.

* Students will see the validity of pidgin dialect as it is used in local literature, and later identify it as an example of [cultural] sovereignty
* Students will understand why pidgin is appropriate in the presentation of this story (e.g., another lesson in discourse)
* After reading the short story "Paint," by Darrell Lum, students will be able to identify examples of the theme freedom, (which they will come to understand more specifically as sovereignty)
* After generating a discussion with students about the elements of freedom explored in "Paint" students will identify ways in which aspects of their own life are characterized by sovereignty
* Students will draw some comparisons between the story, their own lives, and the notion of Hawaiian Sovereignty
* After hearing a presentation given by activist group, Hui Na'auao, students will understand what sovereignty means and will also understand the options for sovereignty the various Hawaiian activist groups are proposing
* After understanding the issues related to Hawaiian Sovereignty, students will take a stand, pro- or anti-Sovereignty and produce a radio or television commercial that campaigns for their position
* By publicly taking a stand on an issue, students will gain confidence in their decision making abilities and the commitments they can make to becoming a thinking, contributing member of society.

RELATIONSHIP TO UNIT: This set of lessons will become part of a unit on local literature. Because a lot of local literature deals with contemporary local life, it seems only appropriate to discuss the most contemporary issue in Hawaii - Hawaiian sovereignty.

PROCEDURE:

ACTIVITY 1: PRESENTATION OF "PAINT"

Step 1:

Hand out the short story "Paint" by Darrell Lum. Allow students to silently read for 15 minutes to get familiar with the language of the piece. Have them take 5 minutes after to record in their journal first impressions of the writing and of the story itself.

Step 2:

Arrange students in a circle in class and have them read the piece aloud. Try to encourage them to use their own voice, especially if they typically speak pidgin.

Step 3:

Open the class up for discussion, soliciting what themes students can identify from the story. Try to bring them around to discussing the theme of freedom if they do not identify this one. Ask them to take a few minutes to discuss with a partner to identify 5 different ways in which the theme freedom arises.

Step 4:

Introduce the definition of sovereignty by linking it to the concept of freedom as it is expressed in "Paint."

Step 5:

For homework, have students identify 5 different ways freedom is expressed in their own lives. They can record these in their journals.

ACTIVITY 2: INTRODUCING THE CONCEPT OF SOVEREIGNTY

Step 1:

Bring in the activist group HUI NA'AUAO, a community education project to present the issue of Hawaiian sovereignty to students. This will introduce students to the concept of sovereignty and the various proposals for Hawaiian sovereignty.

Step 2:

After the presentation have students reflect in their journal thoughts about the issue. Ask them to discuss where they stand on the issue.

Step 3:

Have students scan recent issues of the daily newspaper to obtain editorials or other articles written about Hawaiian sovereignty. This will assist them in discovering the varied opinions the people of Hawaii have regarding this issue.

Step 4:

Have students interview 5-10 people from their own community about the issue of Hawaiian Sovereignty. They should try to find out if the folks they are interviewing know what sovereignty means, plans being submitted for consideration to obtain sovereignty for the Hawaiians, and their opinions regarding the issue. Do they believe they have sovereignty now? Students need to record their interviews.

ACTIVITY 3: PRODUCING A COMMERCIAL CAMPAIGNING FOR OR AGAINST HAWAIIAN SOVEREIGNTY

Step 1:

After researching the issue of Hawaiian Sovereignty (through primary and secondary sources) have students record in their journal where they now stand on the issue, whether they have shifted in their position since having researched the issue, and what points they have come across to support their position.

Step 2: After collecting and reading the above journal entry, divide the class according to the position (pro-or anti HI Sovereignty) they are taking on the issue. Divide, if possible, into groups or 3 or 4.

Step 3:

Hand out directions to students as to how to go about arranging a television or radio commercial that campaigns for or against the Hawaiian Sovereignty issue. (This step will take some time -- students must spend a great deal of time outside of class, especially if they plan to use video tape material.)

Step 4:

Share commercials with entire class.

FOLLOW-UP ACTIVITIES:

-- Students can be arranged in a debate instead of producing a commercial to explore the opposing sides of the sovereignty issue.

-- Divide students into groups of 4. Have them collaborate on a plan to carry out Hawaiian sovereignty. Have the plans presented to the class and discuss the pros and cons of each one.

-- If possible, have Darrell Lum come to do a reading of "Paint" and to talk about local literature and about inspiring young authorship

-- Students can choose the 2 best commercials and "air" (perform) them for the Hawaiian Studies class.

WRITTEN BY: Pamela J. Oakes

EXPLORING THE STORY "PAINT" AND ITS RELATIONSHIP TO SOVEREIGNTY

NAMES:____________

DIRECTIONS:

Working with a partner, answer the following questions relating to the story "Paint" by Darrell Lum. While there may be more than one correct answer to these questions, be sure you can defend them when we share them with the class. Also, use your notes on the definition of SOVEREIGNTY to help you answer some of these questions.

1) Who is the protagonist in the story?

2) How does Coco feel about spray painting?

3) How does the "hippie lady" feel about spray painting?

4) How does Coco feel when he sees "WORLD WITHOUT IMPERIALISM, NO IMPERIALIST WARS" sprayed all over his "pickcha"?

5) What does IMPERIALISM mean? Why do you think the author has the hippie lady write this phrase across Coco's painting?

6) What is the hippie lady trying to accomplish in this story?

7) Does Coco and the hippie lady have anything in common?

8) What do you notice about the way this story was written?

Why do you think Darrell Lum wrote the story this way?

9) Identify as many examples from the story as you can where the theme freedom or sovereignty is shown:

PRODUCING A COMMERCIAL TO CAMPAIGN ON THE ISSUE OF HAWAIIAN SOVEREIGNTY

DIRECTIONS:

You have been learning about Hawaiian sovereignty -- its definition, examples of it, and plans to obtain Hawaiian sovereignty by listening to the HUI NA'AUAO group, by reading the story "Paint," and by doing some of your own research. Imagine that the issue of Hawaiian sovereignty will be on the ballot this November for the people of Hawaii. You have become quite politically and socially involved in an organization that takes a stand on the issue of Hawaiian Sovereignty. Your PRODUCTION TEAM must produce a 3-5 minute commercial (either television or radio) that campaigns either for or against Hawaiian sovereignty.

HERE ARE THE CRITERIA FOR YOUR PRODUCTION:

1) BEFORE YOU DO ANYTHING ELSE, be sure every one on your production team agrees on the position your team plans to take in producing this commercial.

2) Decide which medium -- television (video) or radio (audio) -- you plan to use.

3) YOU WILL BE GIVEN 1 WEEK TO COMPLETE THIS PROJECT. Since you will need to meet with each other outside of class, I suggest you create a schedule that will allow all of you to get together and meet your deadline. I also suggest that you make a schedule of items that you need to do in order to finish this project -- that way you can check items off as you go along.

4) Plan a strategy to present your position in this commercial. In order to do this you must consider who your audience is and what your purpose is:

-- You must be clear in your definition of sovereignty
-- If you are campaigning for Hawaiian Sovereignty, you must be clear and concise is your proposal to reach this goal
-- If you are campaigning against the issue, articulate what is wrong with sovereignty and why the people of Hawaii should not vote for it
-- Remember that you only have 3-5 minutes in which to air your message -- that is not a lot of time to define your position and then to PERSUADE them to vote for your position
-- Be sensitive to the audience you are targeting -- let them know you are informed and sincere.

5) BE CREATIVE AND ORIGINAL. Whether you are doing a video or audio presentation, try to maximize your technological options.

-- If you are preparing a videotaped commercial, try using visuals that accentuate what is meaningful, authentic, and identifiable to your audience about the Hawaiian people and their culture.
-- If you are preparing an audiotaped commercial, try being innovative with voice and tonality. While you do not have the advantage of displaying actual visuals, you can create visual images in your listener's mind through description.
-- Remember that while you want to be original, you must maintain the seriousness of the message you are relaying.

6) Don't forget that this your commercial will be presented to the class.

Unit: Hawaiian History
Topic: Sovereignty

Time: 1-2 periods
Grade level: 7

Introduction:

It is important, especially now with all the media coverage on the sovereignty movement, that students understand the term sovereignty. The point is not so much to come up with one definition, but to identify the meaning behind this term as it applies to different things. For example; What does sovereignty mean in context to Lili'uokalani & the overthrow? to Hawaiians today? to you, personally?

By looking at these different examples of sovereignty, as well as different definitions of this term, students will gain better insights as to what is meant by sovereignty when they hear about it from others, or see and read about it in the news. Note: this lesson is to be used AFTER the students have already covered the history of the Hawaiian Monarchy.

Materials: Handout #1 & #2 (see attachments)

Procedure:

1. BEFORE lesson, run off copies of Handouts #1 & #2 (see attachments). Write the State motto, *"Ua mau ke ea o ka 'aina i ka pono"* and directly under it, the general translation on the board. - "The life of the land is perpetuated in righteousness"

2. Explain to students the purpose (see intro.) and procedure of this lesson and write it on the board. Distribute the "Definitions" handout and go over different definitions of sovereignty with them. If they have a hard time relating to the wording of the definitions, have them jot down their own words on the handout. To further help them understand these different definitions, they can also give an example for each of the different meanings (under definition or on back of handout). You may even ask them if they can add on other meanings of sovereignty to this list. Make sure they can distinguish the difference between the different definitions before going on.

3. Go over the State motto with them. Ask them what this motto means to them and write these meanings on the board. Underline the word *"pono"* & circle the word "ea." Explain to students that *"pono"* is not only righteousness, but a Hawaiian value of "making things right." Also explain that *"ea"* is "life" or "life force", but it is also a term for sovereignty, as mentioned on the "Definitions" handout. In other words, even our State motto expresses the need for sovereignty to make things right. Follow up by discussing the context in which this motto

came about (Kamehameha III after the Lord Paulet incident) as well as reflecting back at the overthrow.

4. Explain that they will get into groups and go over 3 examples of sovereignty: a) "Hawai'i 78" b) "Stand Up" & c) a poem. Before they start their work have them assign roles: facilitator gets the 2 handouts, recorder writes, reporter presents, etc. Explain that while you play them the songs on the CD player, they have to look at the lyrics and come up with examples of sovereignty within the song. After playing the songs, have them do the same exercise while reading the poem. They must look back at the different definitions and decide which definition(s) apply to these 3 examples and record these findings. After the groups are finish, have them get back to their regular seating arrangement.

5. Discuss the findings of each group and use the board to write down these findings as the groups take turn in their presentation. The point of this discussion is to show that sovereignty can mean different things depending on the situation and the people involved. After the groups are finished presenting, have them look back at the "Definitions" handout and ask them if they have any questions on the different definitions. At this point, they should have a pretty clear idea of these different meanings. If time permits, you can ask them what sovereignty means to them in their own lives today.

6. As a final activity to reinforce this theme of sovereignty have them do one of the following for homework:

a) Look over the "Definitions" handout and choose one meaning of sovereignty (or your own definition). Write a poem and/or do a drawing that expresses this meaning of sovereignty.

b) Write a short story that expresses feelings of sovereignty and compare this story with the "Definitions" handout. Which definition, or definitions, best apply to your story? Explain why?

c) Find an article, story or poem, picture, photograph, or lyrics from a song that express feelings of sovereignty. Again, use the "Definitions" handout to explain why you feel the article poem, etc., relates to sovereignty.

References:

Dudley, Michael Kioni & Agard, Keoni Kealoha. A Call For Hawaiian Sovereignty. (Honolulu: Na Kane O Ka Malo Press, 1990)

Hall, Dana Naone. Malama: Hawaiian Land and Water.
(Honolulu: Bamboo Ridge Press, 1985)

Hui Na'auao. "Definitions" handout. Kamakau, Samuel S. Ruling Chiefs of Hawai'i. (Honolulu: Kamehameha Schools Press, 1992)

Lili'uokalani. Hawai'i's Story by Hawai'i's Queen. (Rutland & Tokyo: Charles E. Tuttle Company, Inc., 1986)

Na Wai Ho'olu'u O Ke Anuenue. Jawaiian Rainbow. (Kahala Music, Inc., 1990)
- "Hawai'i 78" by M. Ioane (1978)

The Peter Moon Band. The Guitar Man album. (Kanikapila Records, Inc., 1988)
- "Stand Up" by Leo Anderson Akana (1988)

Attachments: Handout #1:

1) "Definitions of Sovereignty" handout by Hui Na'auao
2) Untitled poem by Corey Hanaike on p.59 of Malama: Hawaiian Land & Water by Dana Naone Hall

Handout #2:

1) "Hawai'i 78" by M. Ioane & "Stand Up" by Peter Moon
   - (CD & player, lyrics printed out)

Written by: P. Nakama [Aiea Inter.]

Handout #1 Definitions of Sovereignty

Scholars, government leaders, lawyers and philosophers have debated this for centuries. There are many definitions. For our purposes, we will present only a few.

1. According to Hawaiian scholars, Puku'i and Elbert, The Hawaiian Dictionary, Revised and Enlarged Edition, 1986, University of Hawai'i Press says that the Hawaiian word for sovereignty is *ea*. *Ea* translates to:
   A. **Sovereignty, Rule, Independence**
   B. **Life, Air, Breath**

2. According to the Encyclopedia of Public International Law, Vol. 10 says:

   "Sovereignty denotes the basic international legal status of a state that is not subject, within its territorial jurisdiction, to the governmental, executive, legislative, or judicial jurisdiction of a foreign state or to foreign law other than public international law."

3. The U.N. Working Committee on Indigenous Populations says:

   "Indigenous peoples have a natural and inalienable right to keep the territories they possess and to claim the land of which they have been deprived. In other words, they have the right to the natural cultural heritage contained in the territory and freely to determine the use to be made of it. (Paragraphs 196 to 198.)"

4. The Blacks Law Dictionary says:

   "Sovereignty. The supreme, absolute, and uncontrollable power by which any independent state is governed; supreme political authority; paramount control of the constitution and frame of government and its administration; the self-sufficient source of political power, from which all specific political powers are deprived; the international independence of a state, combined with the right and power of regulation of its internal affairs without foreign dictation; also a political society, or state, which is sovereign and independent."

5. Another definition that some of the Hui Na'auao members liked was:

   "The inherent right of a people to govern themselves."

Handout #1

Untitled Poem by Corey Hanaike

"When I look out of my apartment window
I think it's an undersea world.
When I see people going in and out
of their apartment, I think they are
fishes swimming in and out of their rooms.
Sometimes I get scared because I think
some people are sharks. When I get
scared, I stop looking out of the window.
At night, it looks like a big black fish
is trying to eat us small fish up."

Malama: Hawaiian Land and Water by
Dana Naone Hall, p. 59

Handout #2 "Hawai'i 78" by M. Ioane

Ua mau ke ea oka 'aina ika pono o Hawai'i...
[The life of the land is perpetuated in righteousness...]

Just for a day our King and Queen, could visit all the islands and see everything...
How would they feel about the changes of our land?

Would you just imagine if they were around, and saw highways on their sacred grounds...
How would they feel about this modern city life?

Tears would come from each other's eyes, as they would stop to realize...
that our people are in great, great danger now.

How would they feel? Would they smile, be content, or just cry?
Cry for the gods! Cry for the people! Cry for the land that was taken away!
And then yet you'll find, Hawai'i...

Would you just imagine if they came back, and saw traffic lights and railroad tracks...
How would they feel about this modern city life?

Tears would come from each other's eyes, as they would stop to realize...
that our lands are in great, great danger now.
all the fighting that the King had done, he conquered all the islands now there's condominiums...
how would he feel if he saw Hawai'i nei?

How would he feel? Would he smile, be content, or just cry?
cry for the gods! Cry for the people! Cry for the land that was taken away!
And then yet you'll find Hawaii...

Pono no ka kou, na po'e o Hawai'i nei, e malama, e mahalo, e aloha
i kou ka kou 'aina, e ho'o maika'i ka kou...

We, the people of Hawai'i, should learn to appreciate, take care, and love our lands...
For we are blessed...

[M. Ioane - 1978/recorded by Na wai Ho'olu'u o ke anuenue]

Handout #2

"Stand Up" by Peter Moon

Stand up, all you people
Stand up, for your children
Don't wait until it's gone
Before you stand up

Brothers and sisters of these islands
What are you living for
Lost in the shuffle of the money jungle
Walking right past the door
If you can find your way out you must

Stand up, for each other
Stand up, for all mankind
Don't wait until it's gone
Before you stand up

Blood in the streets of other islands
where people still are not free
we have paid the price of freedom
We're living in democracy
We have the choice to do nothing or

Stand up, for these islands
Stand up, and her beauty
Don't wait until it's gone
Before you stand up

Stand up for the man who feeds his children
From the depths of the sea
How will he feed them when there are no fish
For his family
And no ground to grow anything to eat

Stand up, for the ocean
Stand up, for the 'aina
Don't wait until it's gone
Before you stand up

Hard to keep a child from danger
In this society

Worry about my woman
When she's not here with me
How can one man make the difference

Stand up, for the family
Stand up, and its power
Don't wait until it's gone
Before you stand up

Unit: The Hawaiian Monarchy Grade level: 7
Topic: Sovereignty

INTRODUCTION:

The study of the overthrow of the monarchy will not satisfy the student who asks, "Why we gotta study the kings and queens of Hawaii fo, anyway?" if it is not followed by a lesson on sovereignty. The student must see the relevance of the event as it relates to him currently and how it may impact his life and the status of all others in Hawaii. Thus, a study of the concept of sovereignty is important. This could lead to the understanding of the need to know and understand more of what happened and how and why it happened.

I. OBJECTIVES:

1. Define "sovereignty."
2. Analyze different views and models for sovereignty in Hawaii
3. List the implications for the different models of sovereignty.
4. Work cooperatively within a group.
5. Consider and accept differing points-of-view.

II. PROCEDURE:

A. "Freedom"

1. In groups discuss "freedom"
2. Compile a list of different definitions (as defined by students).
3. Come to a conclusion about the definition of "freedom."

B. "Sovereignty"

1. Brainstorm on what students know about sovereignty.
   Look up the definition. Compare what they know with what they found.

2. Examine Kamehameha III and the Paulet Affair
   a. Read: The Hawaiian Monarchy, pages 135-141.
   b. Discuss the events that took place.
   c. How is "sovereignty" used here?

3. Invite Hui Na`auao to present their *Ho`ala* video with discussion.
   OR
   Invite a panel of speakers from different organizations to present their views of sovereignty.

4. In groups, examine the different views of sovereignty of the various Hawaiian groups. Use attached chart.

5. Discuss and list the implications for each model of sovereignty:
   What does it mean?

What will it mean for the Hawaiian people?
How will it affect non-Hawaiians?
What will it affect - political, economic, social relationships?

6. Write an essay expressing individual viewpoints using the 5-paragraph theme.

III. GROUP PROJECTS.

- A. Survey parents, classmates, others in community about their knowledge of sovereignty, overthrow. Work out a questionnaire.
- B. Report on ceded and homestead lands.
- C. Propose a model for sovereignty.
- D. Any other idea or related topic of interest to students.

IV. REFERENCES:

Hui Na`auao
Handout : Various Organizations and views of Sovereigny
Apple, Russ and Peg. Land, Lili`uokalani and Annexation. Honolulu, Topgallant Publishing Co., Ltd., 1979.

WRITTEN BY: Judith Matoi

Unit: Energy Grade level: 11, 12
Topic: Pele Legends and Chant

INTRODUCTION:

One aspect of the geothermal controversy revolves around Pele, the volcano goddess, and her religious and cultural importance to the Hawaiians.

OBJECTIVES: (The students will be able to:)
1. Read and discuss the various legends/myths associated with Pele.
2. Analyze one hula chant associated with Pele.
3. Evaluate the religious and cultural importance of Pele.

MATERIALS:
reading on Pele
chant - "Aia La 'o Pele"
readings - "Save Hawaiian Rainforests" and "Geothermal" (homework)

PROCEDURES:
A. INTRODUCTION:
1. Ask students to come up with a list of at least 10 words associated with the word "volcano."
2. Upon discussion of the class list of words, introduce the legends/myths of Pele, the volcano goddess.

B. ACTIVITIES:
1. Pass out the reading on Pele and read together as a class.
2. Upon completion of the reading, discuss some of the concepts and information given:
   a) Search for a home
   b) Changes in form
   c) Offerings
3. Pass out the chant.
4. Important concepts to discuss:
   a) Religion (Pele and Hi'iaka)
   b) Geography (place names relating to Hawai'i and Maui)
   c) Geology (volcanism)
   d) Arts (hula associated with this chant)
   e) Botany (plants used when dancing this hula)
   f) Human emotions (love, anger)
   g) Respect for nature (the way the chant is passed on from generation to generation, the way plants are picked when used for hulaperformances)
   h) Personification (how actions of the lava are given human characteristics - "huffing," "puffing," "devouring")
   i) Genealogy (chief Kaulula'au)
5. End discussion with students writing down their own personal opinion about Pele. What are their views and beliefs?

C. HOMEWORK
1. Pass out two readings - "Save Hawaiian Rainforest" and "Geothermal: Part of the Mix in Hawaii's Future."

2. Using their energy worksheet, students are to briefly describe geothermal energy and list its advantages and disadvantages.
3. Students are also required to write a half page summary of each reading.

D. EVALUATION

Students' discussions and written opinions about Pele and the volcano.

REFERENCES:

Hawaiian Studies Institute Hawaiian Music Resource Library. "Aia La 'O Pele."

Integrated Resource Planning. "Geothermal: Part of the Mix in Hawaii's Future."

The Oahu Rainforest Action Group. "Save Hawaiian Rainforest."

Williams, Julie Stewart. Explore the Island of Hawai'i. Honolulu: The Kamehameha Schools, 1985.

WRITTEN BY: Pauline Kawamata

Unit: Energy
Topic: Geothermal Energy
Grade level: 11, 12

INTRODUCTION:
There are two issues surrounding geothermal energy - Hawaiian culture and the environment vs. technology and the future.

OBJECTIVES: (The students will be able to:)
1. Define geothermal energy.
2. Discuss the advantages and disadvantages of geothermal energy.
3. Examine the issues of geothermal energy through a role-playing activity.
4. Take a stand on the geothermal issue and explain why they are for or against it.

MATERIALS:
six role cards
readings from previous day's homework assignment - "Save Hawaiian Rainforests" and "Geothermal"

PROCEDURE:

A. INTRODUCTION
1. Announce to the class that today's activity involves role-playing
2. Ask for six volunteers from the class. Do not tell them what is expected of them until six students volunteer.

B. ACTIVITY - Role Playing: The Geothermal Controversy
1. Introduce today's topic of geothermal energy. Explain what it is and inform the students that they will be looking more closely at the controversy of geothermal energy.
2. Separate six student volunteers. Have the rest of the class break up into groups of no more than four. Have each group consolidate their findings on the advantages and disadvantages of geothermal energy (using previous day's homework assignment).
3. While the rest of the students are working in small groups, take the six student volunteers on the side. Explain to them that they will be **role-playing.** They will be representing members on a panel who are for or against geothermal energy. They will also be stating important facts and opinions regarding geothermal energy (see role cards).
4. Have student volunteers select their roles at random. There will be three students on each side of the geothermal issue.
5. Give each side (for and against geothermal) about ten minutes to prepare. Make sure they understand their roles and viewpoints that will be addressed.
6. As the groups prepare, inform the rest of the class that they are members of the Legislature. Upon the presentation of both groups and based on their own personal opinions, they will be deciding if Hawaii should or should not have geothermal energy.
7. Assemble six chairs in front of the class in a semi-circle so the student volunteers are facing the class(see below).

For geothermal	Against geothermal

8. Each member of each group will be given a chance to speak. Encourage them to act out the role as much as possible.
9. After every member has spoken, each side will have a chance to ask questions of the other group. Encourage comments from the other class members.
10. Be sure to examine the advantages and disadvantages of geothermal energy. Note the difficulty in making the decision of whether or not Hawaii should have geothermal energy.
11. Upon completion of this discussion, have the members of the "legislature" (the rest of the class) take a vote.
12. Discuss the results of the vote. Why did some vote for it and why did some vote against it?
13. Follow up assignment: Students are to answer the following questions, to be turned in at the end of the period.
  a) What is geothermal energy? (Explain in your own words.)
  b) What is your opinion on geothermal energy? Are you for or against it? Why? (Use information based on the role-playing activity and the readings.)

C. HOMEWORK

Write a one page reaction paper giving a personal opinion about the geothermal situation.

D. EVALUATION

Students' participation in group and role-playing activity.
Students' follow-up assignment.

REFERENCES: used for information on role cards:

Carrol, Rick. "Trouble At Home: Geothermal Development Imperils Hawaii's Rain Forest." San Francisco Chronicle. October 1,1989.

Geothermal Education Office. Steam Press: The Journal of Geothermal Education. Vol. 1, No. 1, Fall 1990.

"Global Warming." Earth Day 1990. Stanford: Earth Day, 1990.

"Hawai'i's Wao Kele O Puna Forest." Greenpeace Action. Washington D.C., 1990.

Hawaiian Electric Company. Energy Lines. Vol. 1, No. 2, December 1990.

WRITTEN BY: Pauline Kawamata

ROLE PLAYING:

(NOTE: EACH ROLE SHOULD BE TYPED ON SEPARATE INDEX CARDS.)

HARRY UP, GEOTHERMAL EDUCATION OFFICE

The development of natural steam in the Puna Rainforest (one of the six lowland rainforests in Hawaii) will not destroy it like the rainforests in Brazil. In Brazil, the rainforests are burned to the ground, killing all the plants and animals. In Hawaii, there will be minimum impact on the rainforest. Power plant sites, drilling sites, transmission lines, and service roads will impact the rainforest less than 1%. This construction would, however, "fragment" the forest, which could cause problems for some plants and animals. Environmental groups and government agencies are working together to study the possible solutions. When the problems are solved, natural steam energy will provide Hawaiians with a safe, clean, renewable energy source. Future generations will always have geothermal energy.

HARWOOD WILLIAMSON, PRESIDENT, HAWAIIAN ELECTRIC COMPANY

Hawaii is the nation's most oil-dependent state. Its petroleum consumption increased by 22 percent during the past decade. Air and ground transportation consumes more than half of Hawaii's energy. Electricity and commercial and industrial operations are the other energy "end-users." As Hawaii's population continues to grow, the demand for energy also increases. To reduce its dependency on imported oil, Hawaii needs to reduce its energy demand, increase energy efficiency, and develop indigenous renewable energy resources like geothermal energy. A student by Public Citizen, a non-profit group organized by consumer advocate Ralph Nader, noted that Hawaii's use of renewable alternative energy over a one-year period saved the equivalent of 3.5 million barrels of oils and kept 16 million tons of carbon dioxide out of the atmosphere.

GUS SPETH, PRESIDENT, WORLD RESOURCES INSTITUTE

One of the most important reasons why we should consider geothermal energy as an alternative source of energy is because of global warming. Global warming is one of the most grave threats facing our planet. By releasing very large amounts of greenhouse gases (carbon dioxide, methane, nitrous oxide, chlorofluorocarbons) into the atmosphere, we have in effect, turned up the global thermostat. Carbon dioxide and nitrous oxide are by-products of burning fossil fuels (coal, oil, and gas) and wood. Fossil fuels are used produce electricity. If we can use alternative sources of energy, like geothermal, we can reduce the amount of waste being released into the air. If global warming continues and the temperature continues to rise, scientists predict that life on Earth will face a series of potentially disastrous threats, such as changes in weather patterns, rising sea levels, expanding deserts, and coastal flooding.

MOMILANI CABRAL, PAHOA RESIDENT

After the recent explosion of one of the Puna wells, I am very concerned about the safety and health of my children and my family. It was a very frightening thing, especially being evacuated from our homes. How can we be sure it will not happen again? And if it does, is there any guarantee that it will not damage our home and property? As for the health of my children and family, the geothermal companies have said that the hydrogen sulfide released into the air posed no serious threat. But how can we be sure? What are the long term effects on my young children? What bothers me the most is that there is no guarantee. I want something that I know is going to be safe and will not endanger my family.

DAN CLARK, RESOURCES MANAGEMENT CHIEF, VOLCANOS NATIONAL PARK

The plant and animal life of Hawaii is unique. Ninety-five percent of the state's flowering plants and 97% of its animals, including birds, live only in Hawaii, many only in the rainforests. They include the rare yellow-headed honeycreeper and the "Happy Face" spider. However, the rainforest is rapidly disappearing. Some people don't know there is a rainforest here. In fact, there are several. The two largest are the 9.654 acre Ola'a in Volcanos National Park and the nearby 16,000 acre Wao Kele o Puna. The irony is that while everyone is running around saving the rainforests of South America, our own is about to be destroyed. We should take care of our back yard first, before we set out worrying so much about destruction in South America.

SALLY FORTH, ENVIRONMENTALIST, GREENPEACE

The development of geothermal energy will cause many other complications. Additional threats to the forest ecosystem are drilling mud and spent hydrothermal fluids, which can contaminate groundwater with petroleum products, mercury, boron, and trace metals. Experts fear the Puna district's water supply will be contaminates. The power cables that will be used to transport the energy to the other islands will travel overland on the Big Island and then underwater to Maui. On Maui, the cable will cut through the nature preserve at Cape Kina'u, then run undersea between Maui, Kaho'olawe, Lana'i, Moloka'i, and end at O'ahu. Lined with oil, the cables could create pollution if severed. The cables will also pass through prime breeding grounds of the humpback whales. Studies indicate that variation of the electromagnetic force may cause whales and dolphin beach-strandings, and may attract deep-water sharks.

BEST COPY AVAILABLE

Unit: Environmental Responsibility
Topic: Aloha 'Aina

INTRODUCTION:

I feel students today, in general, are viewing the responsibility of taking care of the environment as a punishment. In our school, the Vice Principal uses "yard work" as a punishment for students serving detention. Students are beginning to view the jobs involved in taking care of the environment only as something negative which one does only if one is bad. It is my hope that this lesson will help to defuse this negative feeling toward the environment.

OBJECTIVES:

1. To introduce the concept of "Aloha 'Aina" to students.
2. To help students become aware of the responsibility of taking care of one's environmental area.
3. To help students become aware of the preciousness of natural resources.
4. Students will become more aware of Hawaiian plants and their uses.

PROCEDURE:

Display posters or other visuals of Hawaiian plants (the 'Ohi'a Project Posters or DOE Hawaiian Studies Posters, etc.) on a bulletin board or other area of the classroom.

I. Class discussion in which students are asked what they know about the traditional Hawaiian culture and its relationship to nature as pertaining to the natural environment. Talk about the concept of Aloha 'Aina with the students. List ideas on the board or chart paper, etc. Then ask the students what they think is the relationship between people in Hawai'i today and the environment. Again list the responses. Do a comparison between the two lists. Ask how students think the gaps in the lists can be bridged today. Some students may not think the differences are important so leave room for this opinion also. This last activity may be done in small groups.

II. Assign the students a research project on a specific native Hawaiian plant that will be presented to the class in whatever form the student chooses to present: written form, oral form, illustrated form, video form, etc. The rest of the time in this period will be used on research.

III. Invite a Kupuna of other knowledgeable person who is familiar with Hawaiian plants into the classroom to talk with the students about plants. If possible have the Kupuna or other person bring samples of plants with him/her explaining their uses. Have an open discussion toward the end of the time in which questions can be asked.

IV. Show a video on Hawaiian plants from the Na Ki'i Hana Noe'au DOE Hawaiian Studies Program. Discuss the program in small student groups.

V. Invite a Kupuna or other person to come to the classroom to share a Hawaiian art such as lauhala weaving with the students. Ask her/him to talk with the students about the hala plant. Have the students create something from lauhala so that they have a finished product from a plant.

VI. Invite a representative from the local non-profit organization, Hui Malama Pono O Lana'i, to speak about the organization and its involvement in the environmental issues of Lana'i, focusing on the possible involvement of students in environmental projects. Invite a representative from the Nature Conservatory to speak about the Kanepu'u Dry Land Forest and their fencing of that area. Take a field trip with the representatives from these two groups to the Kanepu'u Forest.

VII. Divide the students into small groups, giving each group a trash bag. Groups are to canvas the school area to pick up any litter. Students may bring snacks to eat after they return with bags in which litter has been put. This could become a once a month "school service project." The idea behind the snacks is to make litter control a more enjoyable social event. This activity could also be carried over into the community.

VIII. Students plant a Hawaiian plant or tree on campus. (Start a Hawaiian garden if this is possible.) Students prepare the soil for planting and plant the plants. Planting may be done by small groups of students, entire classes, or whatever arrangement works best. Each student has to take a part in the responsibility of the planting. Throughout the entire school year students are responsible for the care of the plants-not the janitors, not the teachers, not the detention students. Students can also be responsible for the care of the plants until they graduate. This is to emphasize the on-going care that the environment needs. We just don't plant one time and forget about the plants. It is an on-going process.

IX. Students present their research reports to the class. This may take a couple of days to complete.

X. Students write an evaluation paper on the activities they have just completed including what they have learned about the environment and what their future plans for taking responsibility for the environment may include.

REFERENCES:

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St. John, Harold. "Rare Endemic Plants of the Hawaiian Islands." (Honolulu) State of Hawai'i DLNR, 1981.

Kaaiakamanu, D.M. Hawaiian Herbs of Medicinal Value. (Rutland, Vt.) C.E. Tuttle Co., 1972.

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"Flora of the Hawaiian Islands and the History of the Pacific Basin," 1939.

Fosbert, F. Raymond. "Miscellaneous Notes on Hawaiian Plants." (Honolulu), 1936.

Bryan, William. "Natural History of Hawai'i." (Honolulu) Hawai'i Gazette Co. Ltd., 1915.

Rock, Joseph. "List of Hawaiian Names of Plants." (Honolulu) Hawaiian Gazette Co., Ltd., 1913.

WRITTEN BY: Lynn Kahoohalahala

Unit: The Environment
Topic: Developing Environmental Consciousness

INTRODUCTION:

What I decided to do for my first course chart was incorporate what I learned last week in this course with lessons that I have used with my students. Rather than "inventing the wheel" and creating something new and untested, I wanted to add new information to my existing curriculum and enhance an already successful lesson. Not only do I have a keen interest in Hawaiian culture and history, I also have a very strong interest in environmental education. This past semester, I received my MEd in Secondary Education, focusing on energy education. Besides the economic, environmental, and socio-political problems and issues surrounding energy and environmental problems, consideration must also be given to the cultural aspect of the environment. According to Leslie Sponsel, the underlying cause of many of the world's environmental problems is "...the collective behavior of individuals in a society, behavior that is predominantly cultural" (1987, p. 36). Western cultures, especially those with advanced development in modern science and technology, see humans as separate entities from and not interdependent with nature. The environment is seen as a resource for humans to use as they see fit. However, Eastern cultures viewed themselves as a part of nature (see lesson on "Man's View of the Environment"). Even today, the idea of man as an integral part of nature is being realized, as seen in J. E. Lovelock's "Gaia hypothesis":

> ...The entire range of living matter on Earth, from the whales to viruses, and from oaks to algae, can be regarded as constituting a single living entity, capable of manipulating the earth's atmosphere to suite its overall needs and endowed with faculties and powers far beyond those of its constituents parts (1989, p. 74).

In order for us to improve our environmental situation, we must change the way we view the environment. This begins with education. If the students are given the knowledge to change the way they view nature and respect the environment, changes in our environmental situation will take place. C. A. Bowers refers to this as a "mental ecology." "Educators have a responsibility to pass on to the young a mental ecology (beliefs, values, and analogues of social practice) that will not exacerbate the [ecological] crisis" (1990, p. 248). Teaching students about the importance of the environment to other cultures will allow the students to broaden their knowledge about how other cultures respect and maintain the environment. The lesson entitled "Man's View of the Environment" focused on the differences between Eastern and Western philosophies concerning the environment. Some new items that can be included in this lessons are sayings from native American cultures:

> He ali'i ka 'aina; he kauwa ke kanaka.
> "The land is a chief; man is its servant." Land has no need for man, but man needs the land and works it for a livelihood - Hawaiian (Puku'i, 1983)

> These people hunted deer and other small creatures and always thanked the spirits of the animals who gave their lives so that the people might eat. They gathered berries and always thanked our Mother Earth for her gifts that grew so that the people might live. Blue Spotted Horse told them of my vision -- that people walk in balance with all like on our Mother Earth - Oglala Sioux (Eagle Walking Turtle, 1986).

Another new addition to this lesson can be taken from the Kumulipo. In a handout given by Rubellite Johnson (I was not able to look up the source of the handout at this time), Chant Eight in the Kumulipo talks about the arrival of man. However, in comparison to the reference of man in the Bible, "tranquil was the time when men multiplied; calm like the time when men came from afar." In the second lesson, "How Did the Hawaiians Do It?", the focus is on energy use by the ancient Hawaiians. Because this lesson also discusses how the Hawaiian used all the parts of the kukui plant, an addendum to this lesson can be information on how the Hawaiians used all the parts of other plants, such as kalo. A further extension to this lesson can be a field trip to the Kanewai Lo'i to see how the Hawaiians used the land and to gain insight into their perspective of nature. In a society where waste and materialism prevails, seeing how the Hawaiians were really conservationists and environmentalists is refreshing and inspiring indeed!

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WRITTEN BY: Pauline Kawamata

Unit: Hawaiian Land Issues
Topic: Hawaiian Studies Building at UHM

Introduction:

After visiting the Kanewai Lo'i taro project site, I was extremely impressed with the hands-on experience. When people actually live and work the land, they develop a bond--a bond that not only teaches them the delicate nature of growing food, but one that draws them ever closer to the land. In a matter of words, a union takes place, as though they become one.

Taro was the staple of life for the Hawaiians and the handout on "Native Planters in Old Hawaii" attests to the supremacy of kalo in the hearts and minds of the natives: "When, therefore, the learned men in early times, all of them taro planters, compounded this myth as a part of their heritage of ancient lore, which describes the birth of nature and man as the consequence of the impregnation of Mother Earth by Father Sky, they sealed into their people's unwritten literature this idea, that the taro plant, being the first born, was genealogically superior to and more kapu than man himself..." It is no wonder that the kalo is regarded as the life of man. Ho'okahe Wai Ho'oulu demonstrates this in their efforts to create a unique experience, and recapture an important part of their cultural heritage.

Lawrence Fuchs, in Hawaii Pono, referred to A. Lind's sociological study, "An Island Community," in describing scores of smaller valleys in isolated districts that provided a haven for a few Hawaiian families. Lind wrote, "A small plot of taro and access to the sea and mountains are apparently all that is required for the satisfaction of their material wants."

The history of Hawaiian land issues and their effect on its people have been written about for decades and always, always, the end result is the same...."the Hawaiian people lose a little more ground." Perhaps it is this notion that eats away at the heart of Ho'okahe Wai Ho'oulu 'Aina. Perhaps it is more than 2500 sq. ft. Perhaps it is the endless 100 years of accumulated frustration Hawaiians have experienced with land issues.

Haunani Trask's viewpoint published on July 6, 1992 presents a solid argument in her favor. After reading her article, there is valid reason to believe that she has legal rights and certainly a moral obligation to build this new Hawaiian Studies building that is so long overdue to the people of Hawaii. But because her argument is so valid, it is easy to see that when it's of importance and convenience to her, she forgets the concept of "Ua mau ke ea o ka aina i ka pono." In the June, 1992 issue of Honolulu Magazine, there appeared an article on the overthrow of Queen Lili'uokalani entitled "Beat the Drum Slowly." Dr. Kekuni Blaisdell was questioning the connotation of the word "overthrow." He interpreted it to mean --that which was overthrown--was a bad thing; therefore, the overthrow was good. Getting rid of Queen Lili'uokalani was rather like getting rid of Marie Antoinette! It was praised as a triumph for democracy. Haunani labeled the annexation as "stealing land." Trask says, "Hawaiian language is so metaphorical. Annexation is 'aihue 'aina. ' (Aihue is thief.). So, 'to steal the land' is the Hawaiian term for annexation." I don't think it occurs to Haunani that perhaps she is doing the very same thing in the eyes of Ho'okahe Wai Ho'oulu 'Aina.

Haunani is right when she says, "Hawaiians have a claim to be educated in our own culture on our own land." And yes, it's true, the garden belongs to the University of Hawaii, but no, I don't believe its true that the members of Ho'okahe Wai are trying to prevent the building from being built.

It seems that the center was designed by "an award-winning architectural firm" and what I question is why the members of Ho'okahe Wai Ho'oulu weren't included in the final plans? Why was there a change in the building design? Why weren't the Kanewai members included in the decision making? Plans to build a building such as this take months and months to complete. "Springing" news on the public at the last minute of a change in design that would result in an encroachment is a serious affair. Given the history of land matters, I would think Haunani would have been a little more sensitive to the issue of Ho'okahe Wai Ho'ouu.

There is no doubt that the new Hawaiian Studies building will be a welcome addition to the garden, and both will serve an educational purpose long overdue to the people of Hawaii. It's just so sad to see yet another "cultural dispute" between and among Hawaiians. Both sides want what's right. Both sides want their due. Both have waited a long time. But like the chiefs of long ago described by Kamakau, negotiation and compromise never seem to surface--just battle. Only the weapons have changed.

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Written by: Nova-Jean L. McKenzie

Unit: Land Use and Transportation   Grade level: 11, 12
Topic: H-3 Controversy

INTRODUCTION:

As the population of O'ahu increases, so does the need for an improved transportation system. The H-3 Freeway was thought to be a solution to the problem. However, controversy has surrounded every step of H-3's development. As more and more money is being poured into this project, several historical sites are in danger of being destroyed in the name of "progress." How do we determine if these sites merit preservation? Should the state spend more money on H-3 and continue its development? When I developed this unit, the original topic dealt with the geothermal controversy on the island of Hawai'i. After hearing the press conference held by Mililani Trask, I felt that the H-3 controversy would be another good issue that students can examine. I also found role-playing to be very effective in getting students involved with the issues being addressed.

GENERALIZATION:

Major issues surrounding land use and transportation include the preservation of culture and displacement/destruction of historic sites vs. "progress" and development.

MATERIALS:

six role cards (see attached)

OBJECTIVES: (The students will be able to:)

1. Discuss the major issues and controversy surrounding the H-3 Freeway.
2. Examine the advantages and disadvantages of H-3 through a role-playing activity.
3. Take a stand on the development of H-3 and explain why they are for or against it.

PROCEDURE:

1. INTRODUCTION
   a. Prior to the start of this activity, have students look at the sectional maps of the districts of Ko'olaupoko and Ewa (taken from Sites of Oahu);

b. Trace the route of H-3 through each district. Make note of historical sites as listed in Sites of Oahu.

2. ACTIVITY - Role Playing: The H-3 Controversy

a. Ask for six volunteers from the class. Do not tell them what is expected of them until six students volunteer;. b. Explain what it is and inform the students that they will be looking more closely at the controversy of H-3; c. Separate six student volunteers. Have the rest of the class break up into groups of no more than four. Have each group discuss and write down its current views on H-3 and the advantages and disadvantages of this freeway; d. While the rest of the students are working in small groups, take the six student volunteers on the side. Explain to them that they will be **role-playing.** They will be representing members on a panel who are for or against H-3. They will also be stating important facts and opinions regarding H-3. (see role cards); e. Have student volunteers select their roles at random. There will be three on each side of the H-3 issue; f. Give each side (for and against H-3) about ten minutes to prepare. Make sure they understand their roles and viewpoints that will be addressed; g. As the role players prepare, inform the rest of the class that they are members of the Legislature. Upon the presentation of both groups and based on their own personal opinions, they will be deciding if Hawaii should preserve the archaeological sites found in the path of H-3, or even continue with the construction of H-3; h. Assemble six chairs in front of the class in a semi-circle so the student volunteers are facing the class. (see below).

For H-3 Against H-3

i. Each student volunteer will be given a chance to speak. Encourage them to act out the role as much as possible; j. After each member has spoken, each side will have a chance to ask questions of the other group. Encourage comments from the other class members. Be sure to examine the advantages and disadvantages of H-3; k. Upon completion of this discussion, have the members of the "Legislature" (the rest of the class) take a vote; l. Discuss the results of the vote. Why did some vote for it and why did some vote against it?; m. Follow up assignment: Students are to answer the following question which is to be turned in at the end of the period.

What is your opinion about H-3? Are you for or against it? Why? (Use information based on the role-playing activity and discussion.)

4. EVALUATION

Students' participation in group and role-playing activity, and on students' follow-up assignment.

EXTENSION ACTIVITIES:

1. Bring in guest speakers from the Halawa Coalition and the Department of Transportation.
2. Examine other land use and transportation issues, such as rapid transit.

3. Examine the effects of transportation on the environment (eg. greenhouse effect) and discuss possible solutions to the problem.

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NOTE: *EACH ROLE SHOULD BE TYPED ON SEPARATE INDEX CARDS.
*EXCERPTS FOR EACH ROLE WERE TAKEN FROM "H-3: WHAT PRICE? WHAT PURPOSE?"
*ALL CHARACTERS ARE FICTITIOUS BUT THE ORGANIZATIONS THEY REPRESENT ARE REAL.)

FOR H-3:

JAMES SUZUKI, DIRECTOR OF THE DEPARTMENT OF TRANSPORTATION

It is an engineering wonder. We are creating a scenic resource. Both Halawa and Ha'iku are beautiful valleys, but I don't believe that the freeway will detract. It actually opens up spectacular views. The freeway will also relieve gridlock for the Windward commuters. We are also very proud of the construction of Ha'iku viaduct. We drill a shaft and pour the concrete down to 170 feet. We didn't want to do pile driving because it makes too much noise and there are houses close by. It's expensive. Every detail of the project is expensive, but we're doing it the best way possible.

MARK STANFORD, CHAIRMAN OF THE SENATE WAYS AND MEANS COMMITTEE

Thanks to the H-3 project, we now have $850 million dollars that will be spent in the state of Hawaii. What a boost to our economy. It has provided jobs in the construction industry. The H-3 project has also helped fund the state's archaeological projects in Halawa and Ha'iku. By the time H-3 is completed, more resources will have been put into the archaeology field -- $25 to $30 million -- than in the entire history of archaeology in Hawai'i.

CLARA SOUZA, RESIDENT OF KAHALU'U

I think it's about time the state addressed the transportation problem facing the Windward side of this island. It's been a real hassle having only two possible exits - the Wilson and the Pali tunnels. With the completion of H-3, we will now have another way to get to work and to get home. Can you imagine what it's like heading towards the Wilson tunnel from downtown, then finding out that there's an accident in the tunnel? That means I have to head towards the Pali. If worst comes to worse and there's an accident in the Pali tunnel, I might have to go through Waimanalo! What a humbug! With the increased growth on the Windward side of O'ahu, we need another way to get in and out!

AGAINST H-3:

BOB HALL, PRESIDENT OF THE HONOLULU CHAPTER OF THE SIERRA CLUB

North Halawa is a stunning example of a subtropical leeward valley. Its forests and groves include 'ohi'a, 'awa as tall as trees, kukui, hau, Christmas berry, African tulips, mango trees, and royal palms. It is one of the last places on O'ahu where maile lau li'i can be gathered, the small leafed maile so prized by lei makers. Before the access road to H-3, the only way into North Halawa was a trail. Now the work trucks make the North Halawa Valley run in 10 to 15 minutes. On the Ha'iku side, we have to worry about the danger of being exposed to charges from the OMEGA, a worldwide system of eight stations broadcasting very low frequency navigational signals. The electricity in the air is so strong, fluorescent tubes can light up just from the electricity in the air. Motorists might experience microshocks from the metallic surfaces of their cars, and people with pacemakers could have serious problems.

WILLIAM SCOTT, BISHOP MUSEUM ARCHAEOLOGIST

There are extensive ruins in North Halawa Valley. The most important finds have been a series of rock enclosures that were part of an "ali'i kauhale" (chief's house complex), several basalt mirrors, adzes and flakes, and a single artifact described as one of a kind: a stone bowl with a protruding head and face. On the other side of the mountain in Ha'iku, there is the Kukui-o-Kane Heiau. In ancient times, this heiau was probably the largest temple on O'ahu. If its adjoining structures are considered part of the complex, it was larger even than the great Pi'ilanihale Heiau on Maui. Its structures date to 500 A.D. Thomas Thrum first recorded the ruined platforms in 1915, followed by Gilbert McAllister in 1930. A 1928 photo of inland Kane'ohe clearly shows the walls of a major heiau where McAllister mapped Kukui-o-Kane.

HAU'OLI MAKANANI, HAWAIIAN ACTIVIST

H-3 is a terrible desecration of my native culture. This is my land. The heiau are the monuments of my ancient people the Department of Transportation is running the freeway through. Would anyone dare to build a highway through the pyramids? Supposedly the freeway route was thoroughly surveyed a decade ago, and the Environmental Impact Statement claimed that nothing of archaeological significance would be affected. How come this work wasn't completed before construction started? We want them to spare the historical sites and realign the roads.

WRITTEN BY: Pauline Kawamata

Unit: Hawaiian History
Topic: A Research Trip to Honolulu

INTRODUCTION:

For the past two years my students have participated in History Day in Hawai'i , in which students do historical research based on the contest theme and present their work in a display, performance, historical paper or media presentation. It is one way to develop research and thinking skills in students, but Maui students are at a disadvantage because of the dearth of primary and secondary source materials for anything which is not original research on a Maui topic.

So I have designed a two day "research field trip" to Honolulu for neighbor island students who are doing research in the area of Hawai'i's history. Hopefully, other teachers can adapt it to their needs so that more neighbor island students can gain access to resources on O'ahu.

Sites have been carefully chosen because of the limited time available. Ideally, two trips to Honolulu would allow the students to get an orientation to available resources and give them ideas for topics and presentations, leaving the second trip as a working trip to do research on specific topics. Certain sites were not chosen, such as the State Public Library because of inter-library loans, and the law library because one is available on Maui.

I have also left the funding and other logistical information to the ingenuity of the individual teacher, except to recommend a few things. First, keep the group to no more than 20-22 students, with at least four adults during the day to break the students into small groups when necessary. Second, do not travel on a Monday, because some of the sites are closed. Finally, students will need to bring some money for photocopying as many of these sites do not allow circulation of their materials but provide photocopying for a nominal fee.

PROCEDURE:

Day One 8:30 AM

First Stop: The Collections of the Hawaiian Mission Children's Society, the Hawaiian Historical Society and the Hawaiian Evangelical Association Archives, 560 Kawaiahao Street, Honolulu, Hawai'i 96813, on the grounds of the Mission Houses Museum, (Education Coordinator Leigh Dooley, phone 537-6271).

The same building houses two separate collections, each with its own librarian. The Hawaiian Mission Children's Society's collection includes a great deal of primary sources from the period of Hawai'i's history from about 1820 to 1930. The Hawaiian Historical Society Library, in addition to general Hawaiian history resources, includes the following special materials: historical narratives of early voyages to Hawai'i and the Pacific; Hawaiian texts from mission and government presses dating from 1823; newspaper files of over 64 newspapers published in Hawai'i, in English, Hawaiian and Portuguese languages; manuscript collections; a large photograph collection; maps of Hawai'i and the Pacific, broadsides published in Hawai'i from 1829 to the early 1900s; pamphlets published in Honolulu in the 19th and early 20th centuries; journals and periodicals relating to Hawai'i and the Pacific published in the 19th century; and a newspaper clipping file.

There is limited space at this research facility, which services about 7-8 researchers a day (approximately 16 seats), so arrangements to take a group of students would need to be made before going in. It may be possible to arrange for a group orientation with the librarian before the library opens at 10. A tour of the Mission Houses Museum (about 45 min) could be arranged after the orientation, and if the staffing is available, a living history presentation might be possible, which would be an inspirational activity for students who might be thinking about doing a performance for History Day.

Second stop: The Judiciary History Center, Ali'iolani Hale, 417 South King Street, Honolulu, Hawai'i 96813, (Center Director Lani Ma'a Lapilio, phone 548-3163).

Many students choose to do displays to present their history day projects. The purpose of visiting this site would be for students to see the exhibits and get some ideas for setting up their own project displays. There is also an audio visual presentation for those who might be interested in doing a multi-media display.

LUNCH 11:30 AM - 12:30 Discussion (first two stops) Students can bring brown bag lunch for first day, to save money and time.

Third stop: State Archives, I'olani Palace grounds, (Dept. of Accounting and General Services, Jolyn Tamura, State Archivist, phone 586-0329).

Students can get a general orientation to the archives and then have a chance to do research. They will need to check their personal belongings at the door and bring pencils to work with.

Fourth stop: Bureau of Conveyances, 1151 Punchbowl, Honolulu, Hawai'i 96813, (Department of Land & Natural Resources, phone 587-0134 for information).

Teacher could do orientation, students can engage in a search for something of particular interest to them.

Fifth stop: Hawai'i Maritime Center, Pier 7, Honolulu Harbor, Honolulu, Hawai'i 96813, (Dorian Travers, Education Coordinator, phone 523-6151).

There is a self-guided tour with cassette tapes and headsets that takes about 45 minutes. The museum exhibits include displays directly related to this year's history day theme, "Communication in History, the Key to Understanding," and also show students effective ways to do both media presentations and displays for projects.

Dinner in the Pacific Room of the Hawai'i Maritime Center, with speaker on History Day theme, research strategies, etc. Possibly Mitch Yamasaki or Larry Buckley.

Sixth stop: The Bishop Museum, 1525 Bernice, Honolulu, Hawai'i 96817, (Education Office, phone 848-4149).

Students will stay overnight at the Bishop Museum. Special arrangements can be made for a "working evening" at the library and archives of the museum. Contact the education director and specify that the visit is for history day research.

Day Two

First stop: Hamilton Library, University of Hawai'i Manoa, Honolulu, Hawai'i 96822, (phone 956-7203).

As an orientation, students should be taught how to use CARL and other data bases available through the UH system. [This could actually be done beforehand, at Maui Community College. Students should already know how to use the state library database through Hawai'i FYI]. Students can also learn to use the CD-ROM databases. Even though they may not get any information from this source, they should have exposure to what is available. Then students should get an orientation to the Hawai'i, Pacific & Rare Book Collection. They may want an orientation to specific resources, such as the oral history collection or the old newspaper files.

Second stop: UH Ethnic Studies Department Resource Room, UH Manoa, Honolulu, Hawai'i 96822, (Dr. Franklin Odo, phone 956-8086).

A source of materials and human resources as well for projects on local subjects.

Third stop: University of Hawai'i Manoa, various sites. At this point, students might disperse with adults in small groups, to meet with various resource persons at the university campus, for consultations on specific areas of research. The History Day in Hawai'i Committee distributes an extensive list of scholars who are willing to work with students.

Lunch: UH Manoa Campus Center Cafeteria 12 noon.
At this time, students can decide where they would like to go to do research. The group will divide into small groups and go to a facility of their choice to work from about 1 to 4 PM. This might also include places that were not covered earlier, such as the Waipahu Cultural Garden Park (library and photograph collection), the U.S. Army Museum in Hawai'i, the Chinese History Center, specialized libraries like the Legislative Reference Bureau, the Dept. of Business and Economic Development Library, etc. The number of adults available at this time of the day would be the determining factor for student activities. If students have an idea beforehand of where they will probably end up, arrangements can be made to accommodate them more easily. The bus should be considered for transportation needs at this point.

Airport 5 PM for return to Maui.

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This guide gives information on many of the sites listed, including location, what is available, hours, admission charges, etc.

Office of Instructional Services, Special Needs branch. Resource Guide for Gifted and Talented Programs, (Honolulu : Department of Education, 1984)

This guide gives a listing of public and private libraries on page 244.

In addition to the above, the following sites have brochures which describe their facilities and should be sent for beforehand and used with students to orient them to the tour.

The Hawaiian Historical Society (A Guide to the Library Collections)
The Hawaiian Mission Children's Society (A Guide to the Manuscript collections in the Hawaiian Mission Children's Society Library)
The Mission Houses (Where Two Worlds Meet)
The Judiciary History Center (Teacher's packet available)

The State Archives (guide to indexes)
Hawai'i Maritime Center
The Bishop Museum (Handouts on the library and archives)
Hamilton Library (Self-guided tour handout, Hawaiian - Pacific Collection brochure)

WRITTEN BY: Renee Adams

Unit: Remembering Facts
Topic: Bingo

INTRODUCTION:

BINGO PREVIEW

Hawaiian History is full of facts, important people and dates that we would like our students to retain. One way to introduce some of the ideas that will be presented in a new unit is to play a new form of "Bingo" to spark your student's interest. This activity serves as a pre-test as well. This lesson is adaptable to any unit and any age group that can read. There are variations that can be used to keep this technique interesting for your students as well (see "variations" at the end of the lesson).

Level - all levels that can read; pictures for the student that can't read. The examples herein are for 10th grade students.

OBJECTIVES:

1. The student will learn some "facts" that will be introduced in a new unit to stimulate her interest in this area.

2. The student will experience teamwork and the value of cooperation in a group setting.

PROCEDURE:

1. Distribute the "Bingo" sheet to each student; divide them into groups of 3 or 4.

2. Have each group try for "blackout" Bingo or allow them to work for a limited amount of time.

3. Group that "wins" leads corrections for the whole class.

4. Give a PRIZE to the group with the LEAST correct answers as that group will benefit the most from the material to be presented"!

Variations:

1. Use a "Bingo" sheet that has a blank center labeled "your name here." Each student must go around the whole room and find students who can identify the terms or answer the questions on her Bingo sheet. The students who can answer the question, signs the block for the other student. The "winner" is the student who has signatures for all blocks or fills the most spaces. The winner then reads the question and calls on the student who signed her

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paper to answer. At the end ALL get a "prize" (candy usually) because they have all cooperated and not competed with one another.

2. Have students prepare a bingo sheet for the rest of the class as a review test.

3. If studying objects, use pictures to have students identify (e.g. taro, lo'i, wa'a, hale, poi pounder, etc.)

WRITTEN BY: Betsey H. Gunderson

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Unit: Native Hawaiian Gathering Rights
Topic: Ahupua'a

Introduction:

In traditional society, all inhabitants of an ahupua'a shared the resources of the area. Each ahupua'a provided the basic needs for the people including firewood, house-timber, aho cord, thatch and ki leaf from the uplands as well as shellfish, fish, limu, and other resources in or near the sea. The Great Mahele and Kuleana Act of 1850 effectively eliminated the Hawaiians' traditional access to resources of the ahupua'a. Many Hawaiians were unable to subsist limited by a small range of resources available only on their own kuleana plot. Subsequently, many Hawaiians were compelled to leave their land. Kuleana lands were sold, abandoned, or lost by adverse possession. Hawaiians today are taking an active role to regain the traditional access to the land common to all inhabitants of an ahupua'a.

Prior to this lesson, students should have knowledge of the traditional land system and changes in the land system with the advent of the Mahele and Kuleana Act. This lesson first reviews the elements of the Kuleana Act, today known as Hawai'i Revised Statutes, section 7-1 , and the 1978 Hawai'i State Constitution, section 7. Two case studies are then presented for student analysis and decision-making.

The teacher must have an adequate grasp of the law related to the elements mentioned in this paragraph prior to implementing the lesson. It is suggested that the teacher review the information present in the text by Melody MacKenzie, Native Hawaiian Rights Handbook.

Objectives:
1. Begin to fill the need for more law-related education in the schools.
2. Arouse student interest in native Hawaiian land rights.
3. Develop students' logic/critical thinking, analysis, and decision-making skills.
4. Develop group communication and consensus skills.

Procedure:
(Divide students into an even number of groups.)
1. Review the law:
    A. In groups, rewrite the following laws into students' own words:
        (1) The Hawai'i Revised Statutes 7-1 (1976).
        (2) The Hawai'i State Constitution, section 7.

B. Groups pair and share their respective translations of the law.
C. Discuss legal terms from the exercise:
  (1) ahupua'a tenant
  (2) allodial title
  (3) right of way
  (4) fee-simple vs. leasehold
  (5) customary and traditional
D. Allow groups to rewrite their translations
E. Post group translations of the law.

2. Two Case Studies: (Read background information as cited.)

Hatton v. Piopio (1882): The konohiki Hatton sued Piopio for trespassing on the fishery. Piopio lived in Pu'uloa in the ahupua'a of Honouliuli as a tenant and employee of Dowsett. Piopio had caught fish in the waters adjacent to Pu'uloa and subsequently sold the fish for $34, which he gave to Dowsett. Hatton contended that Piopio, owning no kuleana, was not a legal tenant, and that even if he were, he did not have the right to sell his catch from these waters. (MacKenzie: 173-177)

Kalipi v. Hawaiian Trust Co. (1982) : Kalipi, who owned a taro field in Manawai and an adjoining houselot in 'Ohi'a, Moloka'i, filed suit against owners of the ahupua'a of Manawai and 'Ohi'a when he was denied unrestricted gathering rights in both ahupua'a. Kalipi sought to gather certain items for subsistence and medicinal purposes. (MacKenzie: 223-227)

Review items, as needed, prior to case analysis.
A. Hawaiian cultural traditions:
  (1) Ahupua'a land division and boundaries; kuleana land.
  (2) Resources from the ahupua'a.
  (3) Role of the konohiki in traditional society.
B. Change in land tenure with the Mahele and Kuleana laws.
C. Place names; location of areas mentioned in each case.
D. Legal terminology (see "Discussion questions for group analysis of cases).

Discussion questions for group analysis of cases.
A. Clarify and review the facts:
  (1) What happened in the case?
  (2) Who are the parties? Who is the plaintiff? Who is the defendant?
  (3) What facts are important? Unimportant?

    (4) Is any significant information missing?

B. State the issue or problem as posed by the case. The issue or problem should be posed as a question. The legal issue will be resolved based on the related land laws but students might also consider the ramifications of this case on other societal issues. The case study might involve the following issues:

    (1) Legal: Are gathering rights legal? Under what conditions?
    (2) Public Policy: Should gathering rights be legal? Why or why not?
    (3) Ethics: What is more valuable, access rights or private property?
    (4) Practical: How do you know if you can access private property?

C. Discuss the arguments.

    (1) What are the arguments in favor of and against each point of view
    (2) Which arguments are most persuasive? Least persuasive? Why?
    (3) What might be the consequences of each course of action? To the parties? To society?
    (4) Are there any alternatives?

D. Reach a decision and explain the reasoning behind the decision. Group to present their decision and reasoning to the class.

E. Evaluate the decision(s).

    (1) Do you agree or disagree with the decision?
    (2) What will the decision mean for each party? for society?

Present case summaries. Have students review the actual result and compare their conclusions to that of the court.

Hatton v. Piopio (1882): The Hawai'i Supreme Court held that Piopio resided in Pu'uloa, an area in the ahupua'a of Honouliuli and therefore had the legal right of a tenant to the fishery. It was also ruled that Piopio had the right to sell the fish since the Statute did not have any restrictions regarding fisheries and that Hatton would not be adversely affected by the sale.

Kalipi v. Hawaiian Trust Co. (1982): The Hawai'i Supreme Court held that one must satisfy three conditions to gain gathering rights: (1) must be a resident of the ahupua'a; (2) must gather resources on undeveloped lands; and (3) gathering must be exercised within the practice of Native Hawaiian culture and traditions. The second item was not part of the original statute but seemed fair to the Court as gathering from private lands would conflict with today's property laws. But since Kalipi was not a resident of the ahupua'a, gathering rights were not extended to him.

3. Follow-up activities:
    A. Resource Persons: Invite a guest speaker involved with native Hawaiian rights to assist with the lesson summary. Allow guest speaker to:
        (1) hear the group decisions.
        (2) present the actual case summary.
        (3) assist in the evaluation of the decisions.
        (4) provide information regarding current (native Hawaiian) struggles.
    B. Discussion extension:
        (1) Are these laws applicable to other ethnic groups? If not, is this law fair?
        (2) What other countries/cultures have similar gathering rights?
        (3) What other countries/cultures have similar rules for native inhabitants?
        (4) What other countries/cultures have similar laws restricting non-native inhabitants?
    C. Site visit: Circuit Court/District Court/Appellate Court Tours. See Hawaii's Courts in Action, pages 31-32 or the program specialists listed in the bibliography for tour planning and student preparation information.

References:

ES 221 Hawaiians, McGregor. "Hawaiian Gathering Rights" and "Ahupua'a Tenant Gathering Rights" (fact sheet). Fall 1990.

Hawaii State Department of Education, Hawaii State Judiciary, and Hawaii Council on Legal Education for Youth. Hawaii's Courts in Action, October, 1986.

MacKenzie, Melody Kapilialoha. Native Hawaiian Rights Handbook. Honolulu: Native Hawaiian Legal Association and Office of Hawaiian Affairs, 1991.

McMahon, Edward, Lee Arbetman and Edward O'Brian. Street Law: A Course in Practical Law, Teacher's Manual. Third Edition. New York: West Publishing Company, 1986.

There are many pamphlets and brochures published by the Hawaii Judiciary regarding judicial history in Hawai'i as well as court operations. Contact your local Program Specialist for updated information: (as listed in Hawaii's Courts in Action, October, 1986)

O'ahu:	548-2010	Chartlene Tone, Volunteers in Public Service (VIPS), Program Assistant
Maui:	244-9014	Gail Nakamae, Program Service Coordinator
Hawai'i:	961-7311	Ellen Yasukawa, Program Services Coordinator
Kaua'i	245-4313	Dennis Williams, Program Services Coordinator

Written by: Denise Arai

Unit: Historical Facts
Topic: "Critical Thinking"

PART I: INTRODUCTION

'A'ohe pau ka 'ike i ka halau ho'okahi ("not all wisdom is gained in one school," an encouragement for one to be open to learning from many sources). This phrase crept into my mind several times this week so I decided to "go with the flow" and let it be my theme for this response. Specifically, there were four incidents that inspired my thinking of the phrase.

1) Although I am still more comfortable with the traditional 300,000 estimate of the *kanaka maoli* contact population, I'm now more inclined to accept Prof. Stannard's theory of 800,000 or more.

2) At Kukaniloko our bus driver, Bozo Ka'aihue, became an unexpected source of information regarding the *pohaku* .

3) At the Hale o Lono at Waimea Falls Park, Rudy Mitchell stated that, contrary to conventional wisdom, the Lono rituals included human sacrifices.

4). Anthropologist Dr. Steven Boggs presented his study of the overthrow of 1893, which would normally be the domain of a historian. He reminded us that people can have different perceptions and interpretations of the same event, and that analyzing why they do helps us understand the event.

PART II: MATERIALS

1. Worksheet "FACTS AND SOURCES--APPLYING CRITICAL THINKING"
2. Hawaiian History resource materials in (students are expected to apply initiative in securing appropriate materials from the various institutions available to them)

PART III: OBJECTIVES

PURPOSE: To train students to apply critical thinking to historical "facts" and sources:

1A. The student will recognize false statements of fact.

1B. Having accomplished A, the student will identify one or more credible sources that state otherwise.

1C. having accomplished B, the student will write a short paragraph combining the false statement, a correct statement, and citations of the respective sources.

2A. The student will recognize statements of fact that may be viewed alternatively.

2B. Having accomplished A, the stuDeveloping Critical Thinking redible sources that state otherwise.

2C. Having accomplished B, the student will write a short paragraph combining the original statement, one or more alternative views, and citations of the respective sources.

TIME: 10-15 minutes for in-class guided exercise; 1 week period for homework.

PART IV: PROCEDURE

1. Stimulus: On the board write these sentences:
"Kamehameha was born in 1736 (Kamakau 210)."
"The Protestant missionaries abolished the *kapu* system."
2. Ask the class which of the two is incorrect and which is disputable. Discuss their responses. [The first statement is disputable since it can't be proven. There are several different sources that give alternative dates; see especially John Stokes, Paradise of the Pacific, June 1936, pp. 15-18. The second statement is incorrect. Any credible history text will show that the abolition took place in 1819 while the Protestant missionaries were still aboard the Thaddeus somewhere in the Atlantic.]
3. Provide students with material (photocopies of credible sources--appropriate pages only, not the whole source) that either correct the above statements or give an alternative view.
4. Direct students to write on a sheet of folder paper a short paragraph for each statement that includes the original sentence, a corrected/revised version, and the appropriate sources.
EXAMPLE 1:

The historian Samuel Kamakau wrote that Kamehameha was born in 1736 (Ruling Chiefs 210). However, John Stokes refutes this and supports the date of 1758 (Paradise of the Pacific June 1936).

EXAMPLE 2:

Some people incorrectly associate the Protestant missionaries with the abolition of the *kapu* system. Gavan Daws, in Shoal of Time , states that the abolition was conducted in 1819 and that the missionaries did not arrive until March 30, 1820. Upon landing, they learned that "Kamehameha was dead and the idols overthrown . . ." (64).

5. Pass out copies of the worksheet "FACTS AND SOURCES--APPLYING CRITICAL THINKING." (See attached sheet). Inform students that they have one week to locate sources and to complete the worksheet on their own time (the students should already have had an orientation to the Hawaiian Collection in the Library).
6. When the assignment is completed, evaluated, and returned, review the students' responses as a class.
7. Alternative follow-up assignment, especially for Honors Section: Have students complete the assignment sheet "HAWAIIAN SOVEREIGNTY--PRO AND CON." (See attached sheet).

PART V: REFERENCES

Daws, Gavan. Shoal of Time: A History of the Sandwich Islands. Honolulu: University Press of Hawaii, 1968.

Joesting, Edward. Hawaii, An Uncommon History. New York: W. W. Norton, 1972.

Kamakau, Samuel Manaiakalani. Ruling Chiefs of Hawaii. Honolulu: Kamehameha Schools Press, 1992.

Kuykendall, Ralph and A. Grove Day. Hawaii: A History from Polynesian Kingdom to American Statehood. Englewood Cliffs, N. J.: Prentice-Hall, 1948.

WRITTEN BY: R. Kawika Makanani

"FACTS AND SOURCES--APPLYING CRITICAL THINKING"

DIRECTIONS: Research each statement and determine if it is either incorrect or disputable. Write a short paragraph for each including the original statement, a corrected or alternative statement, and appropriate credible sources.

1. Keoua Kalanikupuapaikalaninui was Kamehameha's father.

2. The Protestant missionaries ripped off the Hawaiians' lands.

3. The majority of Hawaiian people supported annexation in 1898.

4. Lt. Thomas Massie was wrongly convicted in the killing of Joseph Kahahawai.

"HAWAIIAN SOVEREIGNTY: PRO AND CON"

DIRECTIONS: Research the statement below and determine if it is correct or incorrect. If you are unable to make a determination, you may view it as a debatable issue with valid alternate views. Write a "compare and contrast" essay including information and ideas that support both sides, and appropriate sources. Be sure that your view is clearly stated in your introduction and/or conclusion, and that you provide a bibliography.

Hawaiian sovereignty is an issue without foundation.

Note: students will be provided with copies of the following:

Boggs, Steven. "The Overthrow of the Hawaiian Monarchy." Unpublished manuscript. 1992.

---. "Timeline of Events From 1887 to 1894." Unpublished manuscript. 1992.

[Burgess, Hayden]. "Quest for Hawaiian Sovereignty & Self-Determination." Unpublished manuscript by Institute for the Advancement of Hawaiian Affairs, n.d.

Hanifan, Patrick. "Hawaiian Reparations: Nothing Lost, Nothing Owed." Hawaii Bar Journal, vol. XVII, no. 2, 1982, pp. 107-121.

Hawai'i. Senate, Sixteenth Legislature, 1992. "S.B. No. 3486. A Bill for an Act Relating to Hawaiian Sovereignty."

Johnson, Rubellite Kawena. "Hawaiians May Not Fare Well Even With 'Sovereignty.'". Honolulu Star-Bulletin 17 February 1992. p. A-11.

Ka Lahui Hawai'i. Ka Lahui Hawai'i--The Sovereign Nation of Hawai'i: A Compilation of Legal materials for Workshops on the Hawaiian Nation. Hilo, Hawai'i: 1990.

Kame'eleihiwa, Lilikala. "Ua Mau Ke Ea o ka 'Aina" in "Hawaiian Sovereignty: Myths and Realities." (pamphlet produced by the Center for Hawaiian Studies and funded by the Hawai'i Committee for the Humanities) Spring 1992.

Lopez-Reyes, Ramon. "The Demise of the Hawaiian Kingdom: A Psycho-cultural Analysis and Moral Legacy (Something Lost, Something Owed)." *Hawaii* Bar Journal, vol. XVIII no. 1, 1983, pp. 3-23.

Trask, Haunani-Kay. "The Taking of Hawaiian Sovereignty: Manifest Destiny and Sugar-Planter Capitalism." (pamphlet produced by the Center for Hawaiian Studies and funded by the Hawai'i Committee for the Humanities) Spring 1992.

Unit: Modern Hawaiian Society
Topic: Native Values Versus Western Society

Introduction: Historical Situation and Perspective on a Displaced Culture

Hawaii's two hundred plus years of post-contact history has been plagued with the struggles of the existing native culture to survive within a Western societal framework, economically as well as morally. Economically speaking, the only time Hawaii has truly been self-sufficient as an island nation was during its pre-contact history. From Cook's initial visitations when necessary ship provisions were taken in exchange for pieces of iron, to the establishment of a merchant trade, to the entrenched plantation which has developed an omnipotent trade in tourism, Hawaii has gradually been forced into a dependent relationship based on foreign investment.

As time progressed a large servitude class developed to fill the needs of these new industries. As the old plantation system gives way to tourism, this loss of "servants" is increasing as well as the disparity between the wealthy elite who benefit from this system. At this point in time Hawaii's middle class family system is disappearing as parents are needing to work two and three jobs just to "make ends meet." It has become common to see generations of native families broken apart as various members are forced to move from their island home to make a living elsewhere.

Procedure:

This somewhat dismal picture is a reality that can be very discouraging for our youth in Hawaii today. They see clashes between their native cultural values and that of their Western societal upbringing. They experience first-hand their parents working two and three jobs still struggling to meet basic monthly living expenses.

These feelings of frustration and confusion about contemporary society help to provide a forum for healthy classroom debate and discussion. An idea to stimulate thoughtful discussion could begin with concerns about the current situation as they perceive it, and move into formulation of creative ideas for positive changes. Key discussion starters could be the following:

1. As an island, how could we become more self-sufficient in modern society?
2. Is there a model for a successfully independent island nation?

3. How could we integrate two cultures, one older, one newer, to successfully co-exist in a closed geographical proximity?

References:

Kent, Noel J. Hawai'i, Islands Under the Influence. New York: Monthly Review Press, 1983.

Written by: Debbie A. Simmons

Unit: Hawaiian and U.S. History
Topic: Timeline

INTRODUCTION:

This idea for timeline comparisons in the U.S. and Hawaiian histories was borrowed form one of many outstanding exhibits at the Ft. DeRussy Army Museum. Timeline activities are great visual opportunities for students to more easily perceptualize an abstract concept in a more concrete fashion.

OBJECTIVES:

To provide a visual timeline of events in both U.S. and Hawaiian history that may be used for comparative activities. At the completion of this lesson the student will be able to:

1. recognize and explain the function of a timeline.
2. make comparisons between events based on specific timeline information given.
3. identify various periods within U.S. and Hawaiian history
4. visualize a merge of U.S. and Hawaiian history

PROCEDURE:

A. Focusing Event
   1. Review, display and define the purpose of a timeline.
   2. Explain that the class will create two simultaneous timelines: one depicting crucial moments of Hawaiian history, and one with corresponding dates in U.S. history.
B. Actual Procedures
   1. Break into small research groups
   2. Distribute significant dates to research for each group
   3. Instruct students to keep information brief for display purposes

i.e. 1492 - Columbus arrives in North America, Hawaiians arrived in Hawaiian Islands approximately one thousand years earlier.

1775- U.S. Army begins in Boston; Islands controlled by Chiefess Kamahelei (Ni'ihau and Kaua'i), Chief Kamahana (O'ahu), Chief Kahekili (Moloka'i, Lana'i, Kaho'olawe and majority of Maui), Chief Kalaniopu'u (Hawai'i and part of Maui)

1789- George Washington elected first president Kamehameha I rises to power.

After the research is completed, group members will transcribe information onto a continuous timeline drawing. Information above the timeline represent one history, information below represents the comparison history.

C. Extended/Culminating/Closure Activities
   1. Using the completed timeline, draw and color a historical comic book series complete with personal heroes in history.
   2. Discuss historical similarities and differences discovered.
   3. Create a debate team which focuses on one issue illustrated on the timeline.

4. Illustrate the timeline on standing art boards.
5. Have students create a timeline of their own lifetime complete with dates and events that are significant to them.

REFERENCES:

Kamakau, Samuel. Ruling Chiefs of Hawai'i. Honolulu: Kamehameha Schools/Bishop Estate, 1961 and 1992.

WRITTEN BY: Debbie A. Simmons

Unit: Hawaiian Value System
Topic: Misconceptions

Introduction:

"Kulia i ka lokahi i ke ola!
Strive for Harmony in Life!" -
a value system to live by...

Understanding the value system of a people offers a student a great wealth of insight into why any group lives in the manner in which it does. Too often, however, when a student (and often many adults) approach the value system of a group of people different from their own group, there are judgments made and personal biases get in the way of appreciating the group being studied. Human beings so often tend to be ethnocentric, viewing the world only from the "right" from which their perspective originates. In our modern world, which is becoming to a great extent a true "global village" in which we all live together and for our own survival must understand and appreciate each other, the student must be encouraged to take off her "ethnocentric-colored glasses." Indigenous peoples have a lot to offer the modern student about how to protect and live in harmony with "mother earth." This is especially important to students living in the fragile Hawaiian environment.

One of the distortions of the belief system of the Hawaiians that is often accepted by my students (including those that are Hawaiian) is that Hawaiians are lazy and stupid and that they lived an easy life, "kani ka pila," drinking, partying, hanging out at the beach in a veritable paradise which all mourn as being lost today. Some of my students fear Hawaiians (and most Polynesians), believing that they are basically violent. Some of the violence, anger and name-calling that occurs between most ethnic groups stems from a lack of appreciation for the other group and a lack of knowledge of what is considered rude by the other group. Another distortion, often heard when Hawaiians struggle to become politically active, is that they can not get along, (too much "huki huki") and that if one has success, the others will try to pull that person back into place ("basket of crabs" theory).

This view of what it means to be Hawaiian can't be further from the truth! Malo, Kamakau, Pukui, Mitchell and many others (see bibliography) all attest to a society that was cooperative and functioned successfully to sustain itself through hard work. It is true during a harvest and tax time (Makahiki season) that this group of people took time out for their "mental health," declaring that war was "kapu," honoring and thanking their gods for a bountiful harvest and spending time in play and competition. In the video "Time of Ao," Dr. Mitchell notes that the Hawaiians worked hard and played hard, something the New England missionaries could not understand. This play is not the "partying" with drugs and alcohol that so many young people think is "local" or "Hawaiian" - this is more an escape and dulling of the senses than rest and recreation.

The hard work needed to farm and fish successfully, to feed one's family is evidence to the contrary of the "lazy Hawaiian" - I often challenge my students to live on their own without modern conveniences and see if they could survive! The skill exemplified in the development of "lo'i" and fishponds also attest to the skill and intelligence of the Hawaiian ancestor. To undermine the attitude that the Hawaiian was "stupid" one only needs to look at their navigational ability (and our attempt to re-learn this skill through the voyages of the Hokule'a) in which they sailed to Hawaii and returned to Kahiki (used here to mean "ancestral homeland) and back again to make their new-found home comfortable. One needs to look at their kapa, said to be the finest in Polynesia (Ihara) or their sculpture (Luquiens) or their featherwork (Mitchell) or their chants, with their ability to memorize and keep without paper, pen or computer, the history of their people and the heritage of their culture. The list is endless and the more the student is exposed to the culture of the Hawaiian ancestor, the more this attitude of "lazy and stupid" can be dismissed!

What about the fear of the "violent Hawaiian"? This is a little more difficult to dismiss but looking at the values of taking care of family, the treating of visitors with openness and sharing (Pukui and Mossman & Wahilani), noting that villages were not walled fortresses as so many of our modern houses are (Handy). It is true there were wars and violence that came from these wars. There were people killed who were considered enemies. There was infanticide. The question to pose to our students and ourselves is that, was it more than what we deal with everyday through abortion, wars (most recently in Iraq), riots (L.A.), and sometimes the unexplained violence of the streets? Were there homeless in ancient Hawaii or unwanted children? Perhaps some were disposed of due to disgrace but all too often people would be accepted and incorporated into a village and children were freely "hanai" (Kamakau, Puku'i). Students need to be encouraged to look at the roots of modern violence and intimidation amongst all ethnic groups or perhaps better stated, amongst all peoples who have been economically or politically cut off from the mainstream of society- when one is homeless or hungry or alienated it is hard to be happy and free from anger at those perceived to be the cause of this alienation.

The last misconception about what it means to be Hawaiian is the perception that they will never get ahead because they pull each other back. Traditional Hawaii had a means to solve problems ("ho'oponopono") as well a class structure that allowed little discussion. The ruling chief might consult with his advisors but the final decision was his (Kamakau). Perhaps the growing pains of political action today comes from Americans who are flexing their First Amendment "muscle" and the criticism comes from other Americans that worry that "these Hawaiians" might be successful and become a viable political hand which would right past wrongs and lead these people to modern political action which is good for them. (and ultimately good for all citizens who pay to keep Hawaiians over represented on the negative side of our society i.e. prison, welfare, homeless, etc.)

All of the above ideas, and many more that lead students to appreciate and value the traditions of the Hawaiian people, can be interwoven throughout a course in pre-Cook (for lack of a better word to describe the period before "great change") history of Hawaii. The next section deals with a lesson that can be used as a starting place in which the primary purpose of the lesson is to encourage the student to take off the "ethnocentric glasses" and look at this culture with an open mind. Another goal would be to encourage the student to take values that we can all live by as we attempt to meet the modern challenges of our island society. Lastly, this lesson will give the Hawaiian student a sense of pride and a way to identify and appreciate herself as a modern Hawaiian.

Procedure:

1. Have students read the "Sacred Rac" (exhibit "A," enclosed) and answer quietly the questions at the bottom. After all are finished, have them share their opinion with their neighbor. (or group if you have them sitting as such) Before you begin the class discussion, ask for the class to vote by show of hands whether or not they would like to own a RAC - put number on board.

2. Discuss these people, putting the negative ideas and criticism on the board (my 15 year olds are very critical - easy to suck into this trap!).After a few minutes, when all of your students have had a chance to vent their distaste of such a stupid society, give them one last chance to change their "vote" (few if any do!). Tell them that ASU = USA and the RAC = car (what teenager wouldn't love to own their own car?!) Now that they are looking at themselves without their ethnocentric glasses on, you can proceed to the rest of the lesson.

3. Have them turn over their RAC papers and fill in the column on the left individually and quietly. They can, when finished share with their neighbor. (The teacher should be attentive to any negative remarks made from one student to another, caution and remind them of the RAC.)

4. Students should read Mossman & Wahilani's article, quietly, marking the values that they find the most attractive or those which they could

live by. When they are done, they should complete the right hand column on the back of the RAC story.

5. Have students share their lists in their group, create a group consensus and be ready to report back to the class. I ask them to further discuss which of these values would be useful in living in our modern island society and which are they or their families already living by.

6. Further extensions:
   - a. refer back to the "Sacred Rac" anytime students are being critical of anything covered later in class.
   - b. give students an opportunity through a project, interview, research, etc. to look at the value system of their culture and bring in their information to share.
   - c. separate class by ethnic groups and have them verbalize the negative stereotypes of their ethnic group (the hurtful names, presumptions, etc.), make a list, discuss where these perceptions came from, do research to find the "truth," then when done, break up the class into groups with at least one person from each ethnic group represented to share their perceptions and misconceptions, re: their ethnicity. (after this is done, is nice to share food in an ethnic pot-luck, discouraging snide remarks and encouraging risk in trying something different; students can bring in music to share as well during this time to play in the background.)
   - d. show the video series, Hawaiians (of which "Time of Ao" is the first part) and discuss from a perspective of beliefs and values.
   - e. in dealing with current issues (through collection of articles in the daily newspaper), have students propose solutions to modern problems using the the values described in the Mossman/Wahilani article. These would be especially useful for environmental issues but could be extended to most problems facing our island society.

References:

1. Ihara, Violet Ku'ulei. "Hawaiian Bark Cloth or Kapa (I)" in Our Cultural Heritage/ Hawaii. Governor's Committee Hawaiian Text Materials & Office of Instructional Services, Dept. Of Education, State of Hawaii, TAC 72-4370; 1973.

2. Kamakau, Samuel M. Ka Po'e Kahiko. Honolulu: Bishop Museum Press, 1968.

3. Kamakau, S.M. Ruling Chiefs of Hawaii. Honolulu: The Kamehameha Schools Press, reprint, 1992.

4. Luquiens, Huc M. "Carving" from Ancient Hawaiian Civilization, by Handy et. al. The Kamehameha Schools, 1933, pp. 221-228. Reprint, Vermont: Charles E. Tuttle Co., 1965.

5. Malo, David. Hawaiian Antiquities. Honolulu: Bishop Museum Press, 1951.

6. Mitchell, Donald D. Resource Units in Hawaiian Culture. Honolulu: Kamehameha Schools Press, 1969. (note: there is an updated version of which I don't have with better art work and greater detail.)

7. Mossman, Midge & Wahilani, Pikake, "Kulia i ka lokahi ke ola!", 1976 (enclosed as I rec'd this at a Hawaiian language workshop circa; 1978 - do not know if it is in print anywhere)

8. Puku'i, Mary and Handy, E.S.C. The Polynesian Family System in Ka'u, Hawaii. Wellignton: Polynesian Society, 1959.

9. Wong, Kaupena, "Ancient Hawaiian Music" published in Aspects of Hawaiian Life and Environment (from The Kamehameha Schools 75th Anniversary Lectures; Honolulu: The Kamehameha Schools Press, 1965), pp. 9-15.

VIDEO -

Hawaiians, 3 part series shown on ETV, Honolulu, Hawaii, 1987 for the "Year of the Hawaiian."

Written by: Betsey H. Gunderson

Unit: Ancient Hawaiian Society
Topic: Putting Values Into Action

INTRODUCTION:

As I sit and reflect on the past four weeks of the History of Hawai'i Institute, I believe that the institute has given each of us a "chance to reflect on the past and nurture what we have for future generations." I wonder, too, about what it is that we really want for all our kids throughout our beautiful land. I believe that part of the answer is that we want our kids to have a historical perspective, to be accepting and respectful of all peoples, and to think of all beings as being as important as oneself in the total universe. During our studies, as we look at some of the injustices which occurred, I feel that it's important that we deal with the anger, shame, and guilt, among other negative feelings, which may arise in the students. Perhaps someone can suggest some tangible learning experiences which can help establish or re-establish harmony.

This lesson puts the focus on service to others. It may be used in conjunction with the study of the culture of the ancient Hawaiian society.

MATERIALS:

1) Pictures of ancient people participating in a hukilau, house- building, etc.
2) Pictures of people working together today.
3) Other materials as needed.

OBJECTIVES:

Students will be able to:

1) Review some of the traditional values of the ancient society
2) Cooperatively plan and execute an activity involving service to others.

PROCEDURE:

1) Introduction:

Show the pictures of the ancient people and modern people and ask what the pictures have in common--people working together and helping each other. Review concepts of 'ohana (family), laulima (cooperation), and lokahi (harmony).

2) Break into groups of 4-5 students. Their task is to plan and carry out a service project. Report back to the class about the project and outcome. Start out by brainstorming possibilities and plan project and execute project.

3) Process the assignment. Among the questions may be:

a) How did you feel doing your project?

b) Was it worthwhile?

c) Did doing the project make you aware of other people's needs and feelings?

d) Did members of the group divide the work, listen to each other, and help each other?

EVALUATION:

Use a self-evaluation sheet, group evaluation sheet, and the project itself.

FURTHER EXPLORATIONS:

Many teachers and schools may already be using these ideas.

1) W.I.S. has a program recognizing one student in each homeroom per month for being a Super Kid.

2) If your school has a homeroom program, recognize each child on his or her birthday. e.g. card, singing song, token gift, cupcake.

3) Have a welcoming group for new students in your class.

4) Call or write home for good things at least once for each student.

5) Call home when student has been absent for several days.

6) Form support groups within your homeroom to help each other throughout the year.

7) Establish a big brother or big sister relationship with another homeroom.

8) Sing, play, eat, etc. as a homeroom.

WRITTEN BY: Lily Kuroyama

Unit: Language
Topic: Pidgin English

INTRODUCTION:

Being Bi-lingual often means using standard English and pidgin. Unfortunately even today the concept is that standard English is good and pidgin is bad or only to be tolerated in limited situations. As Franklin Odo states in the afterword to Milton Murayama's book All I Asking for is My Body:

> These are, unhappily, continuing policy issues despite the overwhelming evidence that Hawaiian Creole English is a legitimate language with an integrity of its own; that the language deserves respect; that its speakers will continue to use it, often at their own educational and employment risk; and that there are established pedagogies to allow for the encouragement of both languages, in school and out.

Opportunities to incorporate pidgin into the class are widespread. A language arts approach might use sources such as The Best of Bamboo Ridge as a take off point for studying local literature and creative writing. For the social studies class pidgin could be included with the unit on plantation life where Milton Murayama's book, All I Asking for is My Body, would be an excellent starting point. Because I would like to establish the legitimate role of pidgin early in the course, this lesson plan will suggest its introduction with a look at Hawaiian legends.

ATTACHMENTS: "DA KINE STORY OF UMI by Charles N. Ogata (See end)

OBJECTIVES:

1. Students will learn/review the legend of Umi.
2. Students will recognize that pidgin is a legitimate language.
3. Students will have the opportunity to do creative writing in pidgin.

PROCEDURE:

Obviously the individual teacher has several options on how this legend is presented to the class. The story of Umi might be read in standard English from sources such as Kalakaua's The Legends and Myths of Hawaii, or S.M. Kamakau's Ruling Chiefs of Hawaii. Since the student probably has had some exposure to Hawaiian legends in elementary school, I would suggest a brief oral class review of the legend of Umi or just jumping right into the story by Charles N. Ogata.

Possible follow up assignments: (limited only by time)

1. Individual or cooperative rewriting of other legends
2. Individual or cooperative writing of other pidgin stories/skits.
3. Individual or cooperative assignment or discussion of a comparison of the Story of Umi in standard English and pidgin.
4. Research and presentation on the role of pidgin in Hawaii.

WRITTEN BY: Carl Sorbo

DA KINE STORY OF UMI

by Charles N. Ogata

Pidgin English, our "colorful" local language, is ubiquitous n the Hawaiian Islands. It has been so ever since the arrival of immigrants from foreign countries. Anthropologists say that culture is the main vehicle that mankind utilizes to adapt to the environment in which they live in order to survive. Language is one of the adjusting institutions within cultural adaptation. So when our ancestors came to Hawaii and found themselves among many other culturally different people, they had to find a means of communication. Thus was our pidgin English born.

My story of Umi is told in "old" pidgin as used in the 1920s and 1930s as I used it and people like Senator Inouye, ex-Governor Ariyoshi, ex-University of Hawaii president Fujio Matsuda, used it. Hopefully, the pre-WWII pidgin as used in this story does not exacerbate a polemic subject.

Once upon a time, long ago, on da beeg island of Hawai`i, dare was one great chief (ali`i nui) named Liloa, who been stay live inone beeg palace in Waipio Valley. Dat palace was called Haunakamauhala. Dis chief was so..mme rich and he had all da kine good stuffs wid pleny different kine houses; for kaukau, for moe moe, for work, for his wives, for his akuas (Pakaalana heiau), for his canoes and evryting. He was one real kine bugga and all da people been like him. He wen get six wives but he also get one aikane (male companion) too... funny kine yeh? One of his wife was Pinea who was Liloa's mudda's youngah sista. How you figgah dat one eh? Dey had one son with Pinea name Hakau. In dem days wen da high chief wen go out, everybody gotta bow down and dey gotta make shua da shadow from da chief no go hit dem, because if it hit dem, auwe! the guy head was chop off you know. Das why hard yeh? So dis chief he no like go outside day time becasue plenty guys forget da kapu and get killed. So most time he went outside night time. But afta a wile he wen get tired of ony night time ine holoholo.

One day he been like go out day time so he wen put all his chief stuff like da special fedda malo, da lei-niho-palaoa, and da club, inside one bag and he went holoholo in da coountry dressed like one ordinary guy makaaainana. He wen hele on down da road of Hamakua towards Hilo to visit da Manini Heiau in Koholalele town. And wen he came to da place called Kaawikiwiki, he wen go play some pahe`e and udder kine games with da local guys (dey neva know he was one chief). Pretty soon he was hot and sweating like one hoss so he wen go look for one place to take one showah. Deah was one small pool and waterfall with nice, cleah watah in one town name Hoea and he was going get ready for take showah. Anden he wen spahk da good lookin kumu, I mean wahine, in da pool taking one bath. When he wen down to da pool, da wahine was scared and was going run away but he sed "Ei nei, pleez no go run away because you so pretty and I been fall in love wid you." "My name Liloa, and den wat yours?" She wen tell him her name was

Akahiakuleana. He wen tell heer he like make love with her, and wen she wen find out he was one high chief and was good looking too, she no can refuse eh?

So da next day he was going leave and he said to da pretty Aahiakuleana, "If someday you get one keiki kane, name him Umi and go send him to me, ok?" And he wen give her da bag wid all his chief stuff inside. Now he no mo da chief malo so he had to make one from ti leaves. Bumbye wen he wen go home to his palace in Waipio, all da servants went look him wid his ti leaf malo, with no niho-palaoa necklace or club and dey wen tink da chief wen crack-up, and dey laff up behind his back but dey nevah said nuttin.

And den one day Akahiakuleana wen get hapai and wen born one keiki kane. She wen name him Umi like Liloa wen ask. His step-fader, a fisherman, was a mean buggah and gave Umi hard time because Umit nevah act like one ordinary kine kid. He wen ack kinda high makimak from small time because he was one real chief son. Umi had chree good friends; Omaokamau, his step-brudder, Pi`imaiwa`a, and koi. Dey wen go do everyting togedah.

Wen Umi wen get oldah, his mudah figgah it was time for him go visit his real makuakane, so she wen tell him da real story and wen give him da stuff in da bag. She also wen tellhim how to go to Waipio. So Umi left home wid his ti leaf kaukau bag full of taro and dried akule, togedah wid da bag wid da chief stuff, and wen hele-on for Waipio. Den he wen see his chree friends on da road and told dem he was going Waipio and if dey like come, go come laytah because he go stay go ahead. Bumbye dey wen join him an went togedah to Waipio. Wen dey came Waipio, dey went down Koaeka trail and den wen swim across Wailoa Stream. Wen dey came Liloa's place, dey wen see da fence and da big guard at da gate. Umi he tell his friends go stay hide in da bushes and he go climb da fence. If he no come back in one hour, go take off home.Dey say ok and Umi wen climb over da fence wit his bag and take off for da chief's house. Wen he came to da door, da guard gave him da stink-eye and said, "Who you brah?" and was goin kill him but he go-get-`em and sneak undah him and wen run to da chief who been stay sit down ready for kaukau. Umi wen sit in da chief's lap as da guard came aftah him. Da chief Liloa, he surprised and say "Who dis little bugah?" and was goin shove him off but Umi said "Me your son Umi." Da chief look hom closah and ask "You get proof?" Umi wen show him da bag wid all da chief stuff inside. And den da chief so happy, he wen invite the kid to kaukau wid him. So Umi wen ask da chief if ok for invite his gang come kaukau wid him. Da chief said ok so Umi went outside and wen call to his friends kom mai ai! Aftawards da chief took Umi to da heiau for da special oki-piko ceremony to make him official son.

Umi and his gang live`em up for awile in da palace, but pretty soon da chief's real son Hakau, he wen come real jealous because da chief like Umi mo bettah den him. So Liloa tell Umi, "When I die, you go hide from Hakau because dat buggah real bad." And den wen Liloa was dying, he gave Hakau da land and Umi da god Kukailimoku and da heiau to take keah. Wen Liloa wen die, Hakau treat Umi real mean because his moddah was low-class. Hakau no let Umit use his surf board or wear the sacred malo. Really manini yeah? Finally Umi lose fight and he run away wid his gang back to Kealakaha weah he was born, and den to Waipunalei. Dere dey wen meet some wahines and got married and lived like farmers and fishermen. Umi was good looking eh, so he get two wives and da udder guys only one. All da time Umi took good keah of da gods dat Liloa wen give him. Everytime he went fishing, he wen bring back some fish for offering to da gods. One time he was offering da fish to da gods and one prophet name Kaleioku saw one rainbow ovah Umi head and he say hey dis guy must be Umi da ali`i dey was looking foah. So da nex time da prophet let go one pua`a, and it went straight fo Umi. Dat was real proof dat Umi was one ali`i. Kaleioku wen invite Umi to come live wid him and den wen train him and his gang for war because dey no like Hakau who was one bad chief. Hakau wen heah dat Umi and his gang was going make war wid him so he wen send his men to the forest to get bird fedderes fo da special war uniform. While dey was gone, Umi and his gang wen dress like a bunch of farmers with sacks full of rocks and went to da palace and killed Hakau wid da rocks. Umi den was da chief of Hawai`i Island and he wen put da body of Hakau on da sacrifice lele at da heiau. Pretty soon some black clouds and tundah and da lightning came down and Hakau was gone wid da smoke. Da kahunas wen tell Umi moah bettah if he marry some high class wahine so he wen go marry Pi`ikea who was his aunty, and Kapukini who was Liloa's daughter. Den he wen build one heiau on mountain of Hualalai called Ahe was da only one who wen make one heiau wid square blocks of rocks...too good yeh?

Umi was so..mme good chief and evybody been like him. When he wen die, his best friend Koi buried him in one secret place at da cliffs of Waimanu. Pau story. Aloha.

Unit: Hawaiian Diet
Topic: Role of the Kalo (Taro)

Introduction:

Background: The taro, or kalo, was one of the food crops which the Hawaiian settlers brought with them from the south upon migration to the islands. Being that taro was the staple food of the Hawaiians it was grown wherever nature would allow. Taro was grown in one or both of the following manners: 1) Lo'i, or pond. David Malo describes the lo'i as such, "Banks of earth were first raised about the patch and beaten hard, after which water was let in, and when this had become nearly dry, the four banks were re-enforced with stones, coconut leaves and sugar-cane tops, until they were water-tight. Then the soil in the patch was broken up, water let in again, and the earth was well mixed and trampled with the feet. A line was then stretched to mark the rows, after which the huli, or taro tops, were planted in the rows. Sometimes the planting was done without the rows being lined in. Water was then constantly kept running into the patch." 2) The second method in dry areas was to clear an area, dig a hole, enrich with mulch, and proceed to plant the huli. It should be noted here that men alone planted taro as well as did the cooking.

Nutritiously, taro is a good source of Vitamins A and B. It has been speculated that Polynesians were physically large and fit due to the Hawaiians diet of taro, fish, and seaweed (See Ancient Hawaiian Civilization pps. 95-96 for more explanation).

Taro was cooked in an imu, or underground oven. It may be eaten freshly cooked or sliced and dried in the sun, but mainly, taro was pounded and eaten as poi. All parts of the taro were used. The leaves were used for leaf-type dishes, the stem for eating or replanting, and the corm was the main edible part from which poi was made.

Besides being an excellent food source, taro played an important role in the religious and medicinal practices of the Hawaiians. "Every time the farmer cooked an oven of food, he offered to the deity a potato or a taro before eating of it, laying it on the altar or putting it on a tree (Malo)." Lono was the god of agriculture, rain, and peace. In ceremonies, among other things, he was always offered taro. The goddesses Pele and Hi'iaka were offered taro greens . Medicinally, poi was mixed with coconut juice and served as a "strengthening medicine." The leaves were rich in vitamins and minerals, the raw juice was used as a medicine for the skin, and the raw pulp mixed with sugarcane juice and noni, was used as a laxative. As an astringent taro was mixed with salt and applied.

The first taro plant is said to have come from Haloa-naka. Haloa-naka was the premature son of Wakea who died. (students need to be given background about Wakea and Papa). The baby was buried outside the house and after awhile a taro plant grew from the spot where the child had been buried. After that another child was born, named Haloa, who became the progenitor of the people on earth.

The term 'ohana', meaning family, is derived from the taro. 'Oha' means "to sprout," are the "buds" or off-shoots of taro plant. The suffix 'na' is added. This term, 'ohana', has evolved to mean the "off-shoots of a family stock."

Today, the making of taro into poi is done in factories where the whole process from cooking, peeling, grounding, and packaging is all done by machines. Poi may be found in plastic bags, cans, and even in powdered form. (I wouldn't recommend powdered poi, it tastes awful.) The availability of taro has dwindled and sometimes it's hard to find poi in stores. Poi, though, has continued to be an excellent food source and it may be soon that poi may be served in school cafeterias for those who prefer it to rice. If so, maybe more farmers will get back into growing taro.

Objectives: Students will...

1. Identify and name parts of the taro plant.
2. Describe the two ways in which taro is grown.
3. Describe the ways in which taro may be eaten.
4. Explain how taro was used medicinally.
5. Explain how taro was used religiously.
6. State the importance of the taro in Hawaiian society/culture.

Procedure:

1. Explain that the lesson will be on taro and its role in Hawaiian culture.

2. Instruct students that they will break into groups. In each group they are to:

    a. brainstorm and list on posterboard all that they know about taro.
    b. stop at the end of a given time, and then looking over their list, categorize their responses (food, religion, etc.).

3. Class to regroup and groups present. List responses on blackboard. Add in details/ information as needed. Go through each category.

4. Give each student a drawing of the taro plant, have a copy projected on the overhead projector. Ask if anyone can name any part of the plant. Pencil in correct responses. Go through the entire diagram naming the parts and explain what each part was used for. Have students complete their copy.

5. Critical thinking: Ask students, looking at all the different ways in which taro played a part; what can you conclude about the taro and its role in Hawaiian culture and society? Encourage discussion.

Evaluation: Test students on the taro plant diagram, growing methods, as well as on the historical uses of the taro.

Extension Activities:

1. Field trip to the Kanewai Lo'i
2. Guest speaker- Taro farmer
3. Field trip to a poi factory
4. Research areas where taro is grown today.

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Written by: Doreen H. Dudoit

Unit: Hawaiian History
Topic: Living Foods

Ka ho'okomo (Introduction):

I. I thought that my assignment would be simple and easy because we've been having some ono-licious meals throughout the term of the Institute. As evidenced by my girth and added pounds, how could I not write about food? Besides, I once drafted a cookbook, da kitchen kanaka, and I still consider Hari (Kojima) as an acquaintance.

But the longer I pondered, observed, read and discussed with colleagues about foods, the more difficult and complicated the topic became. Not withstanding the course's goals, the diverse ethnic lunches had mesmerized my abilities to produce and I became enamored by the next days' feast instead of the topics at hand. From this perspective, typically nouveau, it is one great workshop!

Alas, I decided to incorporate my theme, 'mau mea'ai ola' (living foods), with the most basic truth about the Hawaiian --- that 'ke kanaka maoli' (native) lived WITH his environment, ALONGSIDE his history-past, present and future. This assignment should be inclusive of history, lifestyle, and environment, in substance and in thought, instead of exclusive. This concept is best represented in the poem by Rene Sylva titled "Native Plants":

> The Hawaiian plants are social plants.
> If you go look underneath the Hawaiian tree
> there's all kinds of plants that grow under them.
> Ferns and vines and shrubs and other kinds of trees.
> They all grow together under the Hawaiian tree.
> But the non-native plants are antisocial trees
> like kiawe or the eucalyptus or the ironwood.
> Go down to the beach sometime and look at
> the ironwood tree, the mature ironwood tree,
> nothing grows under there.
> They don't like anybody else except
> for one species, their own kind.

Needless to say, Sylva is NOT just talking of plants. So, I could not just write about my stomachs' delight, Hawaiian food, without also including 'mana'o' (thought) on Hawaiian lifestyle. Unlike a foreigner who dissects and isolates in order to acquire understanding and thereby make quantum conclusions, there's nothing Hawaiian that can be relegated to only "their own kind."

So, though it is not my intent to be 'haole' (foreign) and treat each thesis separately, defining it's extent and scope, lending explanation and clarity where possible, I do hope that each part will allow one to focus on the wholesome nature of Hawaiian foods, acquiring a better understanding and appreciation for Hawaiian history.

No laila, e mÅhele kÅkou i ka mau wai ola!

II. 'mau hewa' a "mau ho'ololi hou" --
(-errors/misconceptions) and (+corrections/new perspectives)

There are many erroneous concepts about Hawaiian foods, especially as they relate to Hawai'i and its past. These errors are often reflected across Hawai'i's cultural base, resulting in further negative theories and/or generalizations. As a result, these misleading conclusions have been ingrained into the minds and texts of succeeding generations, contributing to their demise. It is especially disastrous for the esteem and self worth of 'ka 'Øpio Hawai'i' (young Hawaiians) because they are constantly being reminded of these degenerate falsehoods.

Most of the conclusions are culturally biased and prejudiced by foreign scholars and researchers. In many cases, research was compared to and based on their own personal and societal conditions, habits, experiences, mores and belief system. This demonstrates the ethnocentric basis of the statements. Unfortunately, much of these errors continue to prevail within the Hawaiian community today and are accepted as truths.

As with many things in today's society, there are always other viewpoints, opinions or pieces of new evidence that result in further studies. For instance, something is presented as proof that such and such occurred, this way or that way, by persons unknown and reasons unsure. More studies are generated, and an infinite amount of scholarly perspectives produced. It is with this thought in mind, that I add my mana'o which may help qualify (glorify?) the Hawaiian of yesteryear, today and especially tomorrow. It is hoped that it might be substantive enough to elevate the plight of 'ke kanaka maoli' today, preparing them for a better future. This is aptly stated in the following Hawaiian proverb:

If you plan for a year, plant kalo
If you plan for ten years, plant koa
If you plan for the future, have children

Each hewa(-) is followed by the ho'ololi hou(+)!

- 1) It has often been said in Hawai'i (author unknown), "People in the world eat to live, but we live to eat." For many, food only satisfies a physical need.

Food is an entity in and of itself having no effect on other conditions of life. At best, it serves as a conduit for social interaction.

+ 1) Indeed, we are very fortunate to be alive so that we can eat! Unlike many societies, our kupuna were able to breed within our souls the fact that eating is more than just a physical exercise of survival. Consequently, our people have been blessed with abundance. And the more the traditions and rituals were observed, the more was received from the Gods.

Today people in developed countries eat for looks, taste, economy, and increasingly, health. Of course, those in underdeveloped countries are simply eating to survive. Whence did they lose their mana? In ancient times, Hawaiians ate for that very essence of mana that came from the foods. Though it is called nutrients, and calories, and proteins, etc., (today), it was the living energy that perpetuated life and maintained balance.

I know much has been written about famines. But, it wasn't long term, nor was it widespread. Besides, it was necessary to have this time to fast as it brought ka po'e kahiko closer to their spiritual nature. And it afforded them an opportunity to exercise self discipline, develop faith and to extend their knowledge of things to subsist on. It was not as negative as haole history portray.

Contrary to Western opinion, beliefs and practices, food does not and cannot stand alone. In the Hawaiian creation chant, KUMULIPO, all things share a common parentage, thereby having living connections and relationships. This chant emphasizes the spiritual, mental and, social aspects of life long before it deals with its physical purposes. Then from the physical creation of the first living organism, "uku-ko'ako'a' (coral polyp), through the evolutionary processes of the "ilio' (dog), ka po'e Hawai'i exhibited a deep respect and reverence for these 'kupuna' (ancestors), revealing a sincere emotional bond to them.

All things were first 'mana'o' in the 'po' (night), indicating the spiritual nature of life. Some have suggested that po is within the darkest recesses of the mind. If so, then it would require great mental prowess to create life and worlds the way we best believe it to have happened. The fact that ancient Hawaiians recognized this kind of beginning lends credibility to their wisdom and knowledge.

Another creation chant, the KUMUHONUA, states that woman, called 'lalo honua', was taken from man. This strongly indicates the need for living things to have bonds and social interaction. The 'mo'olelo' (story) of the first man demonstrates this relationship with other living things. The 'hiapo' (first born) of Wakea, sky father and his daughter, Ho'ohokulani, is Haloa naka. However, he is 'alualu' (stillborn) and therefore 'kanu' (planted). From this planting comes forth the 'kalo' (taro). As 'kaiku'ana' (older sibling), this taro plant, *colocasia esculenta(L)*, establishes a very special position in the traditions of ka po'e Hawai'i. All of the kalo's descriptive parts are the same terms used for the Hawaiian 'ohana' (family). The 'mana' (energy) it possesses is ingested by all living things and it becomes imbedded in non-living things. The result is a natural 'pono' (harmonious) relationship between all things, each having a spiritual beginning and sustaining itself throughout time. It was this inherent right of indigenous people to exhibit, throughout time, the philosophy that all things ARE sacred and must be preserved. Unlike foreign beliefs, there was nothing that had no meaning or purpose.

The second born was also called Haloa. It was from this kaikaina' (younger sibling) that all mankind derived. Thus it is man's 'kuleana' (responsibility) to 'malama' (care for) and nurture his elder brother, the kalo. It is man who exercised 'ho'ihi' (respect) and 'aloha' (love) for the "Åina (land) in which kalo was buried. It was this relationship between man and his "creators", man and his environment, that became the basis for rituals and 'kapu' (restrictions). Is it any wonder then, that 'ka

Hawai'i maoli' (native Hawaiian) sees the wheels of Western progress as speeding to nowhere, snapping the traditional ties to their origins, and causing them to be aimless and lost?

-2) 'Ka po'e kahiko', (the people of time past), were fat and obese. Their sloven, lazy, carefree work habits added to this physical dilemma of being overtly overweight. Combined, the two rationale made them susceptible to illness and diseases and initiated the westernization of foods in Hawai'i nei.

Of course, these claims were readily substantiated at any Hawaiian lu'au where many huge, overweight, obese participants attended. And at these celebrations, the most discussed topic after foods, was health. The high mortality rate was of major concern but was usually attributed to poor economic and social conditions.

It was also said that Hawaiians thought size was a plus for social interaction. "Big was beautiful!" or "da mo', da bettah!" are common expressions attributed to Hawaiians.

+2) The mo'olelo and "oli' (chants) of the 'kupuna' (ancestors) all spoke of a different kind of individual then those described by recent researchers. Stories of military feats, of athletic and 'hula' (dance) competitions by Hawaiians contradicted the studies. History, as recorded by the first 'haole' (foreigner), supports the 'mo'olelo' (oral traditions) of ka po'e kahiko. For instance, Ellis, Stewart and King all write "*the natives, in general, were tall, above middle stature, well made, and possessed fine muscular limbs. Their graceful gait were stately and they ran nimbly. In addition, the people were capable of bearing great fatigue, were energetic, active and strong. Physical activity was a normal part of their life. All of this energy and hard working nature was a reflection of their excellent heath.*" In many of the journals by foreign sailors and whalers, descriptions abound "*of native women paddling their canoes and swimming round about, then climbing the sides of our ships to offer themselves to us.*" It was noted that "*many a woman endured her travails with nary a sweat or hardship on her part.*" From these inscriptions, I find it difficult to believe that ka poe kahiko were fat, obese, and grossly overweight. As further proof, "Where are there photographs of overweight Hawaiians of old?"

The subsistence economy of ka po'e kahiko demanded that no one be 'slovenly, lazy or carefree'. The "ohana' concept accounted for any surpluses produced. The 'ahuapua'a' (land division) system insured a variety of products to be produced and shared. Thus, idleness and slothfulness were not virtues associated with the past. Instead, it should be noted that the Hawaiians had a better understanding of work ethics, techniques, and conditions than did the 'malihini' (visitors). They were capable of producing more, in less time, using less land and energy than the haole. This was because the Hawaiian was in pono with his environment, inclusive of things spiritual as well as physical.

Often , the Hawaiian queried, "Why didn't the haole work the fields in the cool of the day, before dawn or after sunset? Why do they work through the hottest part of the day in the fields, instead of being 'ma uka' (upland) or 'ma kai' (seaside), where it was cooler? Why did they not integrate leisure with work? Why did they over plant, especially during seasons that were not conducive for maximum growth? Where was the help from their families? Why didn't the 'luna' (foremen) work too? Why did the haole not observe the basic rituals of gratitude to ones' ancestors?" Is it any wonder then, that newcomers made many erroneous observations of ancient Hawaiians?

Fact is, it was not until after Western contact and the introduction of the market economy that the confused and bewildered Hawaiians became as had been described in official studies. Now, it was possible to "earn an increase of someone else's sweat", as evidenced by the sandalwood trade. Now, profit at any cost was important! Soon it was necessary to be totally consumptive of nature's offerings even if it meant creating future environmental hardships for the unborn.

With the change in work habits, the diet of the Hawaiians became dependent upon the haoles, for they no longer spent sufficient time to raise 'mea 'ai' (foods) that provided 'mana' (life force). They no longer had time, too, to show their appreciation, respect and reverence for their kupunas. Soon, this separation created a loss of pono or imbalance. Not having sufficient mana to resist was the cause of illness and disease. The stage had been set for Westerners to bring their dreaded 'oku'u' (plagues) that have since been the scourge of the Hawaiian people.

Additionally, hoping to capitalize on the need for a quick and better diet, the haole started fast foods cooked in fats and inundated with synthetic preservatives. Or he packaged foods with pizzazz and color, song and dance type of soft-sell The bottom line was the objective and nothing else mattered. A whole nation suffered!

Finally, it did not matter how big one was as long as he/she was capable of minimal (survival) tasks. Size was important for those situations involving life. In activities like 'hahai' (hunting), 'lawai'a' (fishing), 'mahi'ai' (farming), and 'ho'okËkË' (competition), size was generally beneficial. More so during lean times too! It also played a very significant role in warfare. Being large aided the individual in his relationship with the Gods, for one could not stand before them if his stature and demure was small. The experience was physically and emotionally demanding. Thus the insides of a person needed to be much more larger than his outer appearance, the so called "big hearted person"

Integration...."ka ho'ohui":

Like ka po'e kahiko, foods can be and should be incorporated into the beliefs and practices of everyone's lives. As teachers, the integration of materials, topics and strategies into the lesson is a must for today's generation of 'haumana' (students). A study of the parts, haole technique, is only effective if it leads to an appreciation and understanding of the whole, Hawaiian concept. Conversely, the whole (i.e. culture) constitutes the survival of its' parts (i.e.. mea 'ai, hula, etc.).

Following is a suggestion on how the above might be used in a Hawaiian studies classroom:

Objective--to understand and appreciate Hawaiian history through chants; to identify the significant and sacred obligatory relationship of the individual to his or her environment;

Materials-*The Kumulipo and The Legend of Hawai'i Loa*; family genealogical sheets or information; vocabulary list;

Process--whole class brainstorming discussion on the origin of man and the world; examine other creation theories; stimulate in-depth thought through inquiry about historical data;

Focus--jig saw reading of the first and second time period in the *Kumulipo*; clarifying and identifying each species as it evolves or is introduced; selected readings from Fornanders' on *Legend of Hawai'i Loa*; review and define vocabulary terms;

Action-- make a comparative list of creations/events found in Christianity to that of the Kumulipo or Kumuhonua; incorporate a section of the students' genealogy into the second time period; write a short story on some family member;

Application-- utilizing a portion of the student's 'mo'oku'auhau' (genealogy), the student will develop a story, oli, or song, about one or more members of his/her family;

Evaluation--observation of students' interaction with peers; exam on vocabulary; finished product.

Following is a suggested CORE type plan. It integrates six disciplines of study. It reinforces basic principles or concepts through collaborative and cooperative methods. It is Hawaiian! This is the type of planning being instituted at Molokai this school term, with Hawaiian studies being the lead discipline.

1) Objective-- to gain a better understanding and appreciation of the relationship of all things;

SS: to compare Hawaiian and Western values, concepts, and thought about origins; to study beginning Hawaiian language;

LA: to identify parts of a mo'olelo; to recognize themes in mele (song), oli, 'ka'ao' (legend);

Sc: to compare the concepts in Kumulipo (Evolution) to that of the Bible (Creation); to identify (Mendel) genetics in students' genealogy;

M: to use estimation and rounding whole 'helu' (numbers) in Carbon dating; to design a time chart based on first two 'wa' (era);

FA: to develop skills in photography as a means of recording history; to compare ancient art;

PE: to develop health and fitness, for road cleanups, through proper diet and exercise; to identify and practice basic 'hula' (dance) movements;

Materials- *The Kumulipo,* 1st two 'wa' (time periods), Book of Genesis, selected mele, oli, ka'ao, Mendel chart, photo equipment, Na Pu'uwai or Wai'anae Health booklets, etc.

Process--students are to be divided into groups ('ohana) to reinforce basic cooperative and social skills.

Action--

SS: identify (5) differences and (3) similarities between Hawaiian and Western thought or concepts about the origin of man;

LA: write captions or develop short stories for each of the photos or drawings made in FA;

Sc: List the pros and cons of evolution and creation; do select breeding of human genetic characteristics (Mendel's system);

M: develop a scaled, timeline (chart), using various students' birthdate as point of reference, then marking the estimated times of creation/evolution for each species found in the chant: dates determined according to carbon dating formula;

FA: take photos of plants and animals in the students' surrounding, then placing them on

the timeline in chronological order;
PE: Adopt-A-Highway as a service project, incorporating Hawaiian values; develop a dance routine describing something in the students' environment;

Evaluation--participation in group assignments, observed interaction, a comprehensive time chart, oral (discussion) test

Following is another suggested plan for the classroom:

1a) Objective--to improve the esteem of the 'Øpio by studying different perspectives about their history; to gain a better understanding of the whole person in context of his environment; to appreciate ka po'e Hawai'i through study of their language

Materials- selected readings from bibliography; newspapers; audio-visual; vocabulary list;

Process--class discussion on studies by academia; group readings; summation of videos; oral reports on personal history;

Focus--jig-saw the selected readings; develop a position paper on 'truths of history as experienced by kupuna'; review and define value concepts;

Action--visit the Ke Ola O Na Kupuna program and 'talk story' or participate in activities about their history using the language; keep a week's journal of integrated activities with the environment; learn and practice the language through cultural experiences;

Application--participate in school and community organizations or activities; continue the personal history journal

Evaluation--observation of students' interaction with community and family; language and culture proficiency; orals

Following is another suggested CORE type plan:

2) Objective--to improve student's self-image through study of their history, their environment and their people and language

SS: to compare Hawaiian and Western values, and thought about lifestyles; to understand man's impact on the environment;
LA: to identify historical themes about the environment found in legends;
Sc: to develop proposals for some of the negative effects on the environment by past decisions using the scientific method;
M: to use demography and the effects on environment; to interpret migratory patterns based on statistics;
FA: to develop skills in graphic art for use in studying history; to distinguish between graffiti and petroglyph;
PE: to develop a diet and exercise routine based on ka po'e kahiko;

Materials- readings from bibliography; newspapers clippings; audio-visual; vocabulary list; art supplies; graph charts;

Process--discussions on environment and lifestyles;

Focus--assign selected readings; develop a positions for debate; review and define value concepts;

Action--

SS: develop a play/skit showing how Hawaiians lived then and now; compose a song expressing the feelings of changes;
LA: write letters to the editor on environmental issues; develop historical stories about family
Sc: do a health survey of the student body; measure the amount and type of pollutants around the school, along roads, at the ocean;
M: develop a formula for interpreting information gathered by science; make predictions for similar schools, areas or the future in incremental years;
FA: make drawings of plants and animals in the environment at the stage of being affected;
PE: produce a healthy diet menu based on ancient foods; establish an exercise program that can be adapted by all members of the school and community;

Application--participate in school and community organizations or activities; contribute time, energy and mana'o on environmental concerns affecting the school or community;

Evaluation--observation of students' interaction with community and family; language and culture proficiency; orals.

'Ho'opau' (to end)

Maika'i loa ka halawai **(Mark please check the word kia to see if it's correct)**kia...mahalo nui...nui ka mau hauoli a'u...mahalo....e ho'opomaikai ia 'oukou a pau...mau le'ale'a nui no wau!!! aloha....moke

Vocabulary

"Åina (land)
'ahuapua'a' (land division)
'aloha' (love)
'alualu' (stillborn)
'hahai' (hunting)
'ha'ole' (foreigner)
'helu' (numbers)
'hiapo' (first born)
'ho'ihi' (respect)
'ho'okËkË' (compeitition)
'hula' (dance)
"ilio' (dog)
'Ka po'e kahiko', (the people of time past)
'ka 'Øpio Hawai'i' (young Hawaiians)
"ka ho'okomo" (introduction)
kaikaina' (younger sibling)
'kaiku'ana' (older sibling)
'kalo' (taro)
'kanu' (planted)
'ke kanaka maoli' (native)
'kuleana' (responsibility)
'kupuna' (ancestors)
'lawai'a' (fishing)
'ma kai' (seaside)
'ma uka' (upland)
'mahi'ai' (farming)
'malama' (care for)
'malihini' (visitors)
'mana' (life force)
'mana'o' (thought)
'mau hewa' (-errors/misconceptions)
'mau ho'ololi hou'(+corrections/new perspectives)
'mau mea'ai ola' (living foods)
'mo'oku'auhau' (genealogy),
'mo'olelo' (oral traditions)
'ohana' (family)
'oli' (chants)
'po' (night)
'pono' (harmonious)
'uku-ko'ako'a' (coral polyp)
'wa' (time periods)

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Written by: Moke Kim

Unit: Hawaiian Dance
Topic: Hula

INTRODUCTION:

KA HULA

Hula is the art of Hawaiian dance encompassing what one sees, hears, feels, tastes, and touches. Hula of the ancient society was a way of life. A person went into training soon after being weaned from the mother. After entering into training it will be many years before one would be allowed to 'uniki', or graduate.

Many schools, or halau, have varied ways of training their students. There are stages which I have found to be pretty much standard practice as far as level of training is involved. Let me describe them as such:

'Olapa ('Ala'apapa): The dancer...comprising of the young, more agile dancer. This is the starting point for many.

Ho'pa'a: The drummer. Means "to hold fast, to stand fast." These are the older, more experienced dancers have moved up the ladder from 'Olapa and are ready to learn the beats which accompany the dances.

Alakai'i: The leader, the spokesman for the group, whether it be for the dancers or the drummers. Usually is the person considered to be the "honor" student of the class.

'Olohe: Teacher without having completed the uniki ceremony

'Uniki: Ceremony of deep significance which tests the true desires of the person wanting to become a Kumu Hula.

Kumu Hula: teacher of the art of Hawaiian dance. has completed successfully the tests of the 'Uniki ceremony and is now considered to be of teacher status.

The terms described above pertain to training in Hula Kahiko. (ancient style hula) There are two major categories of hula. They are Hula Kahiko, ancient style Hula, and Hula Auana, modern style Hula. Hula Auana is much less structured than the Hula Kahiko. There is much more room for interpretation, because the music used for Hula Auana is from a period after the abolition of the Kapu system.

Hula Kahiko comes from a time when a person was chosen to perform the sacred dances of the temple either before or so after he was born. It was male oriented, because men were allowed into the heiaus. Training in the halau meant dealing with the protocol of the halau who would be allowed to do tasks in the halau. This was the giving of strict honor and allegiance to the kumu hula of the halau.

In training one is taught the various instruments utilized in hula. Among them are: 'Ili'ili, water-worn pebbles
Pu'ili, split bamboo rattles
Kala'au, wooden sticks
'Uli'uli, feather gourd rattle
Ipu Heke'ole, single gourd drum
Ipu Heke, double gourd drum
Puniu, Kala skin covered knee drum
Pahu, shark skin covered temple drum

The most personal instrument one has would be the umauma, the chest. The lesson described can be augmented by teaching the student the simple chant called "E Manono." The only instrument required is your hands and your chest. The chant comes from my kumu and tells of the last night of two lovers will spend together. Manono's husband instinctively knows he will die in the battle the next morning and calls for his wife to come and be with him for one last time. The tempo is slow and gentle; the thought is loving; the voice is loving and tender.

WRITTEN BY: CYNTHIA KUPAU

E MANONO

E manono, la ea
E manono, la ea
Kau ka 'ope'ope
Ka uluhe, la ea
(kahea: 'ae, 'oi)

Hali'i punana, no huli mai
Huli mai kou alo
Moe kaua la
(kahea: 'ae, 'oi)

Moe aku kaua i ka wai welawela
O ka papa lohiau
A o maukele la
(kahea: 'ae, 'oi)
(final kahea: 'Ae, moe aku kaua i ka wai welawela)

(loose translation)

OH, MANONO

Oh manono,
Oh manono,
Let's put our nest (here)
of uluhe ferns
(chorus ans: yes, indeed)
Place your body (here), turn to me
Turn towards me
(So) we may sleep together
(ch: yes, indeed)
Let us sleep together in the warm love waters
Upon these rocks, plains area
At maukele
(ch: yes, indeed)

Unit: Hawaiian Games Grade level: 7,8
Topic: Makahiki Games

INTRODUCTION:

NA PA`ANI MAKAHIKI
(Makahiki Games)

Hawaiians enjoyed games, their favorite pastime, as well as work. In the old days, Hawaiians observed two times of the year, one for war and one for rest. There were many rules, kapu, to observe during both times. For six months, war was observed, one chief against the other; six months was used for peace, relaxing and playing games.

Many were skilled in outdoor games such as surfing, swimming, holua sliding, boxing and running as well as in indoor games. They liked playing konane, kimo, pala`ie. They enjoyed challenging each other to see who was the best in winning these games.

OBJECTIVES: The student will be able to:

1. identify different types of games and rules.
2. mindmapping their conceptions of games.
3. gain knowledge of ku and makahiki seasons.
4. make different games, hu, kukui top, and pala`ie.
5. appreciate makahiki games and their history.

PROCEDURE:

1. Lecture/discussion
    a. Explain seasons in calendar.
    b. Mindmapping: What is makahiki?
    c. History of makahiki games for ali`i and maka`ainana.
    d. Review rules and etiquette
        a) group playing, team against team
        b) individual playing.

2. For a display, bring in different types of games.
    a. indoor games: konane, hu, kimo, pala`ie, hei.
    b. outdoor games: `ulu maika, `ihe pahe`e, moa pahe`e.
    c. distribute worksheets

        a) rules and etiquette of playing games.
        b) mix and match puzzle

3. Teach game-related songs.
    a. Eia ka hei for string game
    b. Manulele for pala`ie

4. Bring in guest speakers for demonstrations.

5. Make their own games.

6. Compare/contrast games of old and games of today.

7. Site visits
    a. Makahiki games at Waimea Falls
    b. City and Country, Department of Parks and Recreation
    c. Polynesian Cultural Center
    d. Kualoa Park

8. Lesson Extensions
    a. Start your own makahiki games at school.
    b. Create a poem/song which shares feelings about games.
    c. Set poems/song to music.
    d. Freewriting their mana`o: If they lived in that time, what would they be doing?

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WRITTEN BY: Alexis Lopez

Unit: The Hawaiian Family Grade level: 7,8
Topic: Ka'Ohana, Family Practices

INTRODUCTION:

Family is very important to Hawaiians as well as to everyone. It may consist of kupuna, makua, and keiki. Family also ties in with `aina: `oha of kalo (<u>'ohana</u>: family, more than one stalk). A family is who you are and to be proud of it. 'Research of one's genealogy will benefit everyone in the `ohana.

OBJECTIVES: The student will be able to:

1. gain knowledge from <u>The Kumulipo</u>, the Hawaiian Creation chant
2. identify members of their `ohana
3. practice storytelling skills (show and tell).
4. create their own `ohana booklet, using genealogy format, pictures, stories or poems, and oral history
5. appreciate their family members

PROCEDURE:

1. Lecture/discussion
    a. mindmapping: what is `ohana?
    b. background information of mo`oku`auhau and <u>Kumulipo</u>.
    c. cultural aspects of `ohana.
    d. varied `ohana situations--roles and responsibilities.

2. Bring in pictures of their `ohana.
    a. write short descriptions about family member with pictures for book.
    b. research.

3. Guest speakers--their kupuna, makua.

4. `Ohana songs
    a. <u>We Are `Ohana</u>

5. Importance of `ohana
    a. Discuss why family is important?
    b. Role play.
    c. Create own poem or in groups to set to music for public appearance or videotape class.
    d. `Olelo no`eau.
    e. Compare/contrast `ohana then and `ohana now.

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WRITTEN BY: Alexis Lopez

Unit: Hawaiian Ancestry
Topic: Genealogy - 'Ohana

INTRODUCTION:

A GENEALOGY PROJECT - 'OHANA

Many of us who were born and raised in Hawai'i have roots in other parts of the world. Portugal, Japan, Okinawa, Puerto Rico, China, Philippines, Korea, North America, South America and England are areas of the world that have a long history, especially in labor, with Hawai'i. Many of us have ancestors from more than one of these places, that's why people call this the "Melting Pot" - a place where all parts of the world meet and blend together. All these ethnic groups have been here for such a long time that it is hard to imagine Hawai'i as any other way, especially for those born during statehood.

The youth today take many things for granted. They don't realize what hard work is. Moreover, they don't realize how hard their parents grandparents, or great-grandparents worked for them to be where they are now. The drive to improve oneself through hard work has been lost. Their difficulties are more of a social nature, rather than family survival and growth. Many do not have goals. We cannot blame this apathy solely on the youth alone (there are many other factors in our modern life that contribute to this) but we can bring about a better understanding of "self" by researching the past. Most of us have ties with the sugar plantations (this is how the Melting Pot started). Furthermore, our present local culture, customs and lifestyles, and attitudes originate from plantation life.

If we look back at plantation life and read and listen to stories of how it was like living back then and the great sacrifices the plantation worker made with determination to succeed and improve the family, then the pride which has been lost can be found. If you know where you come from everything else makes sense. We are who we are because of our forefathers' accomplishments. We can compare difficulties of the past with the present. And even though we may think life was simpler back then, we will realize that hard work, determination, and family love made us what we are today.

PROCEDURE:

HOW CAN WE TRY TO MAKE TODAY'S YOUTH REALIZE THIS?

Have students do a "genealogy" project using a three part project that you may want to try. The purpose of this exercise is to find out where you come from, family experiences of immigration etc., promote communication amongst family, and bring pride and understanding of "self."

Explain and define "genealogy."

Genealogy=a chart or recorded history of the ancestry or descent of a person or family

"'OHANA"=family, relative, kin group

(5Opts) 1. Design and prepare a "family tree" or chart of direct lineage. If possible list dates; it is up to the student as to how they want to present it...be creative, show and example and hand out information sheets and pedigree forms.

(25pts) 2. Tell a story of family immigration (if there are pure Hawaiian students in your class tell how families moved from one island to another.)

Tell what the person's experiences were, what they expected, how they prepared for the trip, what did they see, smell, feel. Was Hawai'i what they expected? The teacher should share family stories and also read other examples of plantation life and immigration from texts, handouts, periodicals, etc.

(25pts) 3. Tell an interesting family story. (ask a family member.)

MATERIALS:

1. start at home...talk to your parents, grandparents
2. if possible, try the State Archives and libraries
3. cemeteries, for dates and names
4. court records
5. history books
6. ships' passenger manifests
7. museums (Kaua'i Museum and Grove Farm Homestead)

* Some students may be reluctant due to personal reasons. The teacher should respect this. Speak to the parents, if possible, to make it clear that this will be kept confidential. Otherwise, students may present their project to the class.

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WRITTEN BY: Keoni K. Inciong

Unit: Traditional Hawaiian Skills: Love them or Leave them
Topic: Western Education and its Influence

INTRODUCTION:

In traditional Hawaiian society, the 'ohana worked together to fulfill their daily needs. Each person had a role in society. The ali'i nui was the supreme ruler and maintained total control with the assistance of his loyal lesser chiefs. The kahuna were the experts in society responsible for relaying their knowledge to the maka'ainana, more specifically the keiki, who were the learners. The makua were the skilled workers responsible for fulfulling the 'ohana's daily economic needs.

Farming and fishing were the main tasks of the Hawaiians. Taro, bananas, sweet potatoes, sugarcane, and 'awa were some of the produce grown with tools of hardwood or stone and shaped with their hands alone. The Hawaiians were expert in the art of building and furnishing their homes, preparing olona fiber, canoe making, composing mele, sports of strength, and nauwa (genealogy) houses. Fishermen carved hooks out of various bones, shells and hard wood as available and were experts in knowing where schools of fish ran as well as the best fishing method for specific types of fish and ocean conditions. Products were bartered or used at home. The Hawaiians were knowledgeable people and skilled in using their resources to meet their needs. It required intelligence to do this work properly (239).

The kupuna and makua were the teachers in society. Kamehameha selected the kahunas who taught the chiefs the art of healing wounds, chronic diseases, and the medicines needed to cure each disease. Parents instructed their children, the sons to plant and fish, the daughters to make and dye tapa and weave mats (237). Kamehameha collected skilled workers of the society; if he heard of a learned man he immediately made him one of his attendants and gave him land. He developed them into a class of teachers whose knowledge became the working arm of the government.

The Hawaiians were in old days a strong and hard-working people skilled in crafts and possessed of much learning (237). The people were kindhearted, affectionate, and hospitable, quick to learn and to carry out what was taught them. In traditional society, men were happy to acquire a skill and work for a chief. In return, they recieved land on which to live, food, tapa and fishnets.

After the arrival of Cook in Hawai'i, the population of foreigners increased. New arts were developed: shipbuilding, blacksmithing, tailoring, carpentry; a new industry was initiated, sugar, in which the Hawaiians were the first sugar mill builders and made fine molasses. Hawaiians were able to learn these new skills through their keen observation and patience.

Through contact with foreign merchants and sailors, some Hawaiians learned to read, write and speak English prior to the arrival of the missionaries. Some learned English in America, Tahiti, or other foreign lands. Several Hawaiian youth were educated in America including Kaumuali'i's son, George Humehume, Henry 'Opukaha'ia, William Kanui, Thomas Hopu, William Kamoho'ula, Pa'ulali'ili'i, Honolu'i, Kalimahauna, 'Ukalimoa, Palu, and Kala'aulana.

The coming of the Puritan missionaries rapidly changed the form of traditional education. The early missionaries were accompanied by several Hawaiian youths indoctrinated in the Christian mindset. Within a year, missionary schools were set up to educate the young (chiefs). Liholiho sent his wives and the young chiefs to school and selected teachers to assist the missionaries. When chiefs such as Ka'ahumanu saw the importance of learning to read and write, each chief took teachers into their home to teach the chiefs of their household and other people of their district how to read and write. Thomas Hopu taught Keopuolani. Mr. Bingham, Mr. Kahuhu, and Mr. Kuke and others were the teachers of Kauikeaouli. Naomi Moe was the teacher of Ka'ahumanu. Punihale and Api'i were the teachers of Liliha.

By 1823, the Hawaiian language was reduced to an alphabet and a primer was printed. Kauikeaouli and Nahi'ena'ena could read Hawaiian by 1824.

When Boki returned from England in 1825, he told the chiefs that he was most impressed by their reverence for God, their great cathedrals and churches of London and that those who were educated...were the important people of the country, compared to whom the common people were like dust under their feet (273). In response to Boki's observations, Kauikeaouli, king at age 10, proclaimed as his will during the administration of his solemn oath before the people:

> "*My kingdom I give to God. The rightteous chief, the children of the commoners who do right shall be my people, my kingdom shall be one of letters*" (258).

This declaration mandated the rapid spread of Christian education throughout the isles. For the education of the chiefs' children, the Royal School was founded. Kauikeaouli, Ka'ahumanu and other chiefs sent their teachers to be educated at Lahainaluna after its opening in 1831 . Punahou school was opened for the children of the Protestant missionaries; children of Roman Catholic families were sent to 'Ahuimanu and a high school in Honolulu. Children of foreign fathers and Hawaiian mothers attended the government supported O'ahu Charity School. In 1836, a home economics based school for girls was opened in Wailuku and a boys boarding school in Hilo. Other schools established at this time included Mrs. Gummer's private school for girls, Central Srammar School, and an agriculture school in Waialua. Schools spread throughout the islands at Waipi'o, Kahalepo'ai, Hauone, Kalakoa, Wahiawa, Halemano, Kanewai, Lihu'e, Kalena, Maunauna, Kake, Pu'uku'u, and Honouliuli. When the missionaries began to settle in the outer districts they found that the people already knew how to read.

Within the next few years, the entire Bible was translated into Hawaiian and printed. The Bible served as the basic text for the Hawaiians.

> *Teaching methods were based on reading aloud and writing scripture verses translated by the teachers. Hawaiians were also taught proper Christian behavior. Hawaiians were taught to greet men or boys with a bow and women or young ladies with a curtsy replacing the traditional forms of greeting: touching noses, bowing of the head, greeting with the mouth, weeping, rolling on the ground, or kneeling (249). The subjects taught were spelling in unison; reciting syllables of two letters; reciting a refusal to keep wooden gods; names of lands; names of months; a recitation relating the emotion of the popel over the death of a king in a foreign land; portions of the books of Matthew, Psalms, Acts of the Apostles, and Luke; questions relating to God; the Ten Commandments; questions prepared for the exhibition; the desire of the rulers proclaimed at Honuakaha; the first hymn about 'Opukaha'ia; and the arithmetical processes of adding, multiplication tables, division, and fractions Some schools taught how to get ready, to stand, to speak out, to take up a slate, how to place the pencil on the slate, thus: "Attention, get ready, wait, stand up, speak, give greeting." These were some of the many things taught in old days which gave reading such prestige (270-271).*

Although the Bible was the main text, many different subjects were also taught to the Hawaiian student. Even still, taxes to support education should be used to finance the tools and equipment for hands-on practice of skills.

> *We learned geography, navigation, physical geography, geometry, mathematics, latitude and longitude, calculation of time, the earth, astronomy, science, about thunder and lightning, comets, flying stars, maps, places mentioned in the Bible, religion, anatomy, the study of mankind, oratory, reading, laws, charts for sailing, calendars...the pupil could have the delight of handling the instruments for determining the latitude and longitude, watch time by the telescope and determine meridian of the sun, see the sun, moon and stars and their motions in the heavens, the lightning and what does it (409).*

Many Hawaiians, chiefs and commoners, men and women, studied English diligently. Hawaiians were sent to Lahainaluna to become leaders in the affairs of the government (271). With several Hawaiians educated in government affairs, many commoners petitioned against the appointment of foreign advisors to fill government positions. In a letter to Kamakau, the King stated that he would appoint foreigners until such time as the chiefs would become sufficiently educated to hold government offices.

> *I have appointed foreign officials, not out of contempt for the ancient wisdom of the land, but because my native helpers do not understand the laws of the great countries who are working with us. That is why I have dismissed them. It see that I must have new officials to help with the new system under which I am working for the good of the country and of the old men and women of the country. I earnestly desire to give places to the commoners and to the chiefs as they are able to do the work connected with the office. The people who have learned the new ways I have retained* (402).

Thus for the chiefs and commoners, education became the key to status and power; not the loyalty beholden to the King as in traditional times. However, many found little use of the new knowledge. Many were idle as they lacked sufficient financial support to continue their education in a desired field.

> *In the schools they may have learned navigation and know all the rules by which to find latitude and longitude by the sextant...But upon emerging from the school and seeking a place in which to show their skill, what do they find? Some become school teachers, some preachers, some are in government, some make a living in ways suited to the uneducated, but the larger number become idlers. many of them would like to go into something worth-while but are prevented by poverty, and cannot take up any kind of work they would be fitted for. All this learning...of what good is it? Where is it leading?* (375).

As western education gained value for the Hawaiians, traditional skills were not practiced. The experts in the traditional fields were disenfranchised. The traditional arts so intelligently indulged were passé. The new constitution, mandating the ability to read, write, speak English or Hawaiian in order to vote, further institutionalized the Western skills and educational system.

> *When learning began to spread all these skilled people who had been so well known in the days of first three Kamehameha's were lost sight of. When the constitution was made, men ceased to practice these skills. As many of the fishermen are dead, the art is becoming lost to the current generation* (239). *There were a few people knowledgeable in the ancient arts of kuhikuhi pu'uone and papahuihonua but today there are none. Statesmen and orator too have passed away. there were only a few who understood the art of genealogy in traditional times as it was kapu for the maka'ainana; some lived during the time of Kamehamaha but none exist today. Most of the native arts known to the people of Hawaii are now lost.*

Therefore, as the economy of the Hawaiians is no longer based on their self-sufficiency to the land, the roles of each member of society has changed. There is little need for the kahuna to teach his expert knowledge of traditional skills; nor parents their daily knowledge of life. Children and adults are educated in the Western skills as traditional sills have disappeared. Hawaiians who once took pride in their traditional skills and lifestyle must now adopt Western culture.

> *But not ten Hawaiians combined have the skill and wit equal to that of the stranger in the legislature* (377). *People of today, however, learned they may be are mere stone-carriers and lime-mixers. The Hawaiian learning and skill becomes no more than a lazy sea washing up foam over the stones. Morning is all time for labor; when the sun is high the eyes blink drowsily and desire for effort is gone. The Hawaiian knows as much as the stranger, but he (the stranger) no matter how small his knowledge may be, sharpens it well and puts forth effort until he reaches the peak. So the race limps along tottering feet, stumbling along weakly, while thinking people allow their thoughts to sleep until they are laid away in their graves* (376).

Traditional management of education, skills, work, time, and effort are now judged according to the Western culture and lifestyle.

WRITTEN BY: Denise Arai

Unit: Songs and Chants Grade level: 7, 8
Topic: Mele Mana'o: A Song of Thoughts

INTRODUCTION:

Songs and chants are very important to Hawaiians. They convey messages of their feelings which they put to music in order to let others know about them. Instead of talking about their feelings, they sing with an instrumental accompaniment such as a ukulele, guitar, or piano.

Students love to sing and dance and should understand the meaning of many Hawaiian songs. Also, through music and singing, students are capable of speaking some Hawaiian words. They can feel confident about themselves and appreciate the Hawaiian culture.

OBJECTIVES: The student will be able to:

1. sing Kaulana Na Pua.
2. memorize the Hawaiian words to the song.
3. explain common Hawaiian terms in the song.
4. recognize the importance of the song today as a reflection of Hawaiian movement.
5. appreciate the composition skills of Queen Lili`uokalani.

PROCEDURE:

1. Discuss
   a. Mindmapping: Who was Hawai`i's last reigning monarch? Correct pronunciation.
   b. Biography of Queen Lili`uokalani

2. Introduce song, Kaulana Na Pua. Distribute worksheet.
   a. Play a recording of song and sing along.
   b. Explain common Hawaiian terms in the song.
   c. Explain the song:
      (1) composer
      (2) historical background
      (3) importance of song today as related to
         (a) contemporary Hawaiian issues
         (b) land use
         (c) conservation practices

3. Students memorize song as part of class public performance.

4. Compare song with other contemporary Hawaiian songs.
    a. Have students bring in songs that reflect their feelings of issues today.
    b. Present songs with following:
        1. composer
        2. historical background
        3. importance of song today
    c. Student to accompany song with a hula or other musical talent (`ukulele, guitar, piano, ipu).

5. Lesson Extensions/Site Visits
    a. Polynesian Cultural Center
    b. May Day or other cultural activity/performance
    c. Queen Lili`uokalani play
    d. Tour of downtown Honolulu
        1. `Iolani Palace
        2. Washington Place
        3. Kawaiaha`o Church
        4. Mission Houses Museum
    e. Lili`uokalani Children's Center

REFERENCES:

1. Queen Lili`uokalani. <u>Hawai`i's Story by Hawai`i's Queen</u>.
2. <u>Modern Hawaiian History</u>.
3. Elbert and Mahoe. <u>Na Mele `O Hawai`i Nei: 101 Hawaiian Songs</u>.

WRITTEN BY: Alexis K. Lopez

Topic: Hawaiian Architecture
Unit: Ancient Houses & Other Structures

Time: 1-3 class periods
Grade level: Seventh

Introduction:

Through the Hawaiian Studies Institute we were given the opportunity to visit Waimea Falls Park. The park is truly a special place. Our class was given a tour of part of the park's features by Rudy Mitchell, the resident archaeologist, who is a wealth of knowledge. Waimea was a place for ali'i in ancient Hawai'i. Mr. Mitchell and his team have created a model of what a compound would have looked like long ago.

The hale noa or hale moe was the sleeping house for the chief's entire family. The chief and his wife slept on a platform raised above the others. The house was usually the largest in the compound and food was not brought inside.

The hale mua was the men's eating house. It was kapu or forbidden to women. There was an altar at one end so that offerings could be made to the gods. Kapu sticks were placed at the door of the structure to indicate its kapu.

The women's eating house was called the hale 'aina. This house was forbidden or kapu to men. However, women and young boys ate together and men prepared their food.

A small house, set apart from the other structures in the compound was associated with women. This was known as hale pe'a. Women stayed their during their menstrual period and had contact only with other women.

There were four types of structures that served practical purposes in the chief's compound. They were the hale papa'a or hale ho'ahu. These were storehouses for food to be used when needed. Tax items such as kapa were also stored here. The house where kapa was pounded was known as hale kuku or hale kua. The halau wa'a stored the large canoes. Halau means a thatched roof with no closed in walls. Built near the hale mua was the hale imu, hale umu, or hale kahumu which were ovens. There were two of these structures because men and women had their food cooked separately.

Mr. Mitchell stressed that Waimea Falls Park represented an ali'i's compound and the average maka'ainana did not have this elaborate housing situation. The maka'ainana usually lived in a single one-room house known as a hale noho. They usually lived within the same area as the rest of their family or 'ohana. The large grouping of family houses formed a village or kulana-kauhale.

I enjoyed Waimea Falls Park and subsequently looking up more information on housing in Ancient Hawaii. One thing that made a lasting impression on me was that Rudy Mitchell stated that there are less than 20 people in the state of Hawaii who know how to build a Hawaiian housing structure. I hope to spark the interest of my students and help to preserve an ancient art.

Objectives:

1. Students will be able to identify the following eight structures and their purpose in ancient Hawaii:
    a. Hale noa or hale moe
    b. Hale mua
    c. Hale 'aina
    d. Hale pe'a
    e. Hale papa'a or hale ho'ahu
    f. Hale kuku or hale kua
    g. Halau wa'a
    h. Hale imu, hale umu, or hale kahumu

2. Students will be able to distinguish between structures belonging to the ali'i and the maka'ainana.

Procedures:

1. Teacher will introduce the topic of Ancient Hawaiian houses and structures through lecture, filmstrips, and/or video.
2. Students will do individual research with the attached bibliography either in the library or in the classroom.
3. Students will be placed in groups of three to four people. They will share their information and make a 3-5 minute class presentation on their findings.

Evaluation:

A teacher developed instrument will evaluate student knowledge.

Extension of this lesson:

Depending on the amount of time the teacher wants to spend on this topic, there are many things that one could do. Possibilities include: excursions to Waimea Falls Park and the Bishop Museum to see actual structures. Students could build their own kulana-kauhale or village. Resource people such as Rudy Mitchell could be invited to the classroom to increase student knowledge and interest.

References:

Apple, Russell A. The Hawaiian Thatched House. (Norfolk Island Island Heritage, 1973).

Hazama, Dorothy. The Ancient Hawaiians. Who were they? How did they live? (Honolulu: Hogarth Press, 1974).

Ii, John Papa. Fragments of Hawaiian History. (Honolulu: Bishop Museum Press, 1959).

Kamakau, Samuel M. Ka Po'e Kahiko. (Honolulu: Bishop Museum Bulletin No.1, 1964).

Kamakau, Samuel M. Ruling Chiefs of Hawai'i. (1961; reprint, Honolulu: The Kamehameha Schools Press, 1992).

Mitchell, Donald D. Kilolani. Resource Units in Hawaiian Culture. (Honolulu: The Kamehameha School Press, 1982).

Written by: Kirsten Stromgren

Topic: Medicine, Healing, and Plants
Unit: Hawaiian Herbs and Plants

OBJECTIVES:

By the end of the slide portion of this lesson, the student will be able to do the following:

1. Identify the plant by name.
2. Relate personal experiences with certain plants with which they may be more familiar.
3. Share their own uses for some of the pictured plants.

After reading the chapter on "Medicines and Healing" (Abbott), the student will be able to do the following:

1. Describe 17 important herbs and plants.
2. State the use of these 17 herbs and plants.

After reading the Afterward, "Changes in Society and Plant Use After 1820," the student will be able to tackle the following ideas:

1. Explain the significance of the abolishment of the kapu system.
2. Describe the environmental changes and resulting impact on plant life.
3. State how dietary changes have affected the health of the Hawaiian people.

The following questions relate to the reading, "Changes in Society and Plant Use After 1820:

1. How were the "old ways" undermined?

2. Explain why the overturning of the kapu system was most devastating.

3. Why were heiau services important?

4. How was the ahupua'a concept disrupted?

5. Explain how environmental problems affected plants.

6. How had the acreage of kalo changed?

7. How has diet changed and why?

8. How have the crafts persisted?

ATTACHMENTS:

REFERENCES:

Abbott, Isabella Aiona. La'au Hawaii: Traditional Hawaiian Uses of Plants. Bishop Museum Press (1992). Chapter 13 (p. 97-103) and the Afterward: "Changes in Society and Plant Use After 1820" (p. 131-136).

Gutmanis, June. Kahuna La'au Lapa'au. Island Heritage Publishing, Sixth Printing (1991), p. 96-128. Note: The illustrations (see attached) on these pages will be shown to the students as color slides.

WRITTEN BY: Nova-Jean L. McKenzie